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Sir Edward Burne-Jones

A Record and Review

By Malcolm Bell

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Publishers' Note

ENCOURAGED by the appreciation shown for the previous editions of the work, the publishers are pleased to issue it again in a size more convenient for a work of reference. For this new edition the letterpress has been carefully revised by the author so as to bring the information up to the present date, and many new reproductions of pictures have been added in place of some few studies which would have been less valuable on the scale necessitated by the present page.

The publishers take the opportunity to repeat their appreciation, recorded in previous editions, of the cordial co-operation of many admirers of the artist's work. Among these they specially desire to thank Mr. R. H. Benson for permitting them to include a photogravure of *The Depths of the Sea;* Professor Charles Eliot Norton, of Harvard University, Lord Davey, Colonel Gillum, Mr. C. E. Hallé, and the Corporation of Birmingham, for permission to reproduce works in their possession; also Mr. Frederick Hollyer, for most kindly consenting to the use of so many of his valuable copyrights, and for other assistance in carrying out their project. To Messrs. Walker and Boutall for their co-operation; and to Messrs. Morris and Co., who courteously allowed a selection of reproductions from their cartoons for stained glass and tapestries, including the important series of the Quest of the San Graal at Stanmore Hall, they are indebted for many interesting illustrations herein.

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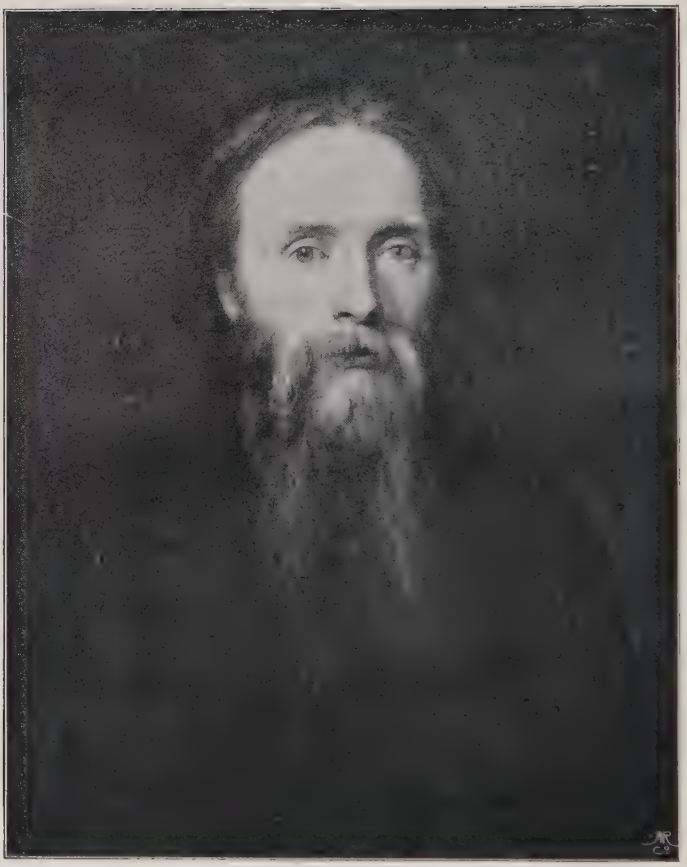

SIR EDWARD BURNE-JONES: FROM THE PORTRAIT BY G. F. WATTS, R.A.

SIR EDWARD BURNE-JONES, Bart.

CHAPTER I

His Birth and Education

EDWARD BURNE-JONES was born in Birmingham on the 28th of August, 1833, of a Welsh family in no way especially distinguished, as far as can be ascertained. His great grandfather, which is the furthest generation to which it can be traced back, is known to have been a schoolmaster at Hanbury, but his first names have been already forgotten. His only son, Edward Bevin Jones, married Edith Alvin, and had issue, a daughter Keturah, and a son Edward Richard Jones, who married Elizabeth Coley, and also had two children, a daughter Edith, and the son whose name consolidated by a hyphen into Burne-Jones is known throughout the civilized world.

There is no evidence to be discovered that his extraordinary genius descended to him, even indirectly, from any of his forbears, though staunch supporters of the doctrine of heredity may see in his conspicuously poetic fancy, and in the veil of tender melancholy that clothes his visions, the outcrop of the Celtic temperament to which he is undoubtedly an heir. Apart from the incalculable effects of this vague element, his strong artistic bent would seem to be an altogether spontaneous growth, a notable one in any case, but in this one the more so as it did not burst forth until comparatively late in life. Certain childish scribblings, to be sure, there were, which caught to some

extent the notice of an old friend of his father's, but he was not, apparently, particularly qualified by any especial taste or training to form an opinion of their actual merits, and as none of them, unfortunately, have been preserved, it is impossible now to know whether they displayed any marked precocity of promise. If such there were the seed was planted in most unfavourable ground in an English provincial city at that time.

Rapid as has been the advance during the past forty years along every line leading not only to the greater physical comfort and security, but more especially to the mental improvement and relaxation of an ever-increasing majority of English men and women, it is probable that it has been effected in few directions more permanently and extensively than in the provision of means for the instruction of the general public in various branches of the arts, and of fair opportunities for the unhampered exercise of the trained appreciation thus created. In these days, when the much-abused Department at South Kensington, whether for good or ill there is no need for us to consider here, has extended its educational facilities to the remotest corners of the United Kingdom ; when most country towns, even of the smallest, have not infrequent loan collections of objects characterized by their artistic worth and beauty ; when nearly all of the larger cities boast with becoming pride of their valuable picture galleries and museums, in the increasing enrichment of which by private generosity and public enterprise they contend in friendly rivalry, the younger generation should find a wholesome well-spring of gratitude for their altered lot in the recollection of the parlous state in which their predecessors found themselves, of the parched and desolate wilderness through which, only half a century ago, artistically-minded youth had to struggle as best it might, without a solitary guide to point the way, without a single oasis of carved or painted work in which the thirsty soul might find refreshment and encouragement.

The local museum, where even that existed, was merely, for such purposes, a thing for laughter or for tears: stone implements and chippings of the pre-glacial ancestor, who probably was not much poorer in cultured taste under the sunless vaults of his long-drawn forest aisles than the distant descendant who yawned over his stray belongings: shreds and tatters of luxury from the skirts of the stern Roman civilization shed by the stout soldiery, who even in their dreary exile among the wild barbarians of the rainy North were certainly much richer: odds and ends, warlike and domestic, gathered from far-off savage peoples, who, nevertheless, in their degraded ignorance, spent time and thought in rendering their necessary instruments beauteous as well as useful, and thought, poor erring folk, that a man's handiwork should be, as well as look, well wrought: some fossils, perchance, snatched haphazard from the neighbouring strata, and flung together without sense or order: weird, shapeless lumps of ruffled feathers purporting to be birds inhabiting the countryside: waifs and strays of every clime and period, all more or less wrongly named or ill-authenticated, huddled up in a confusion quite inextricable: such was the fare provided for our provincial aspirant to Art a very little while ago.

There is no reason for supposing that Birmingham was sunk in deeper degeneracy than her peers, although her name, in the vernacular of "Brummagem," has become a recognized epithet for all that is tawdry and pretentious, artistically bad and commercially contemptible. The printed stuffs of Manchester, the pottery of Staffordshire, the glass and iron-work of London and Newcastle at that time were quite as barren of all decorative merit; and it was due, presumably, rather to the deplorable popularity and easy portability of Brummagem's pinchbeck jewellery than to its intrinsic inferiority that her name has been so undesirably promoted to an unenviable eminence. Certainly she has long since honestly repented and nobly

reformed. The best governed city in the world, as she has been deservedly entitled by a recent American writer, was indubitably the first which possessed a School of Art founded and entirely supported by her own municipality. She owns a museum largely devoted, with a wise moderation, to the best specimens of manufactures fashioned at different periods and in far-sundered countries by craftsmen skilled in her especial industries; and in the magnificent collection of ancient and modern art that forms a fitting complement to it hangs one of the finest works of the great painter who owes so little to his birthplace, like a visible token of reparation for a benighted past.

This picture, the great water-colour of *The Star of Bethlehem*, is a reproduction slightly altered, and that chiefly in the colour scheme and the more strictly pictorial treatment of details, of the tapestry designed by the artist and executed by William Morris for Exeter College, Oxford, of which I shall have occasion to speak more fully later. The outcome of a commission offered by the Corporation in 1887, it was begun in the autumn of 1888 and finished in the spring of 1891, in time for the annual exhibition at the New Gallery, where it was on view before its removal to the City of Birmingham Art Gallery in October. All Londoners who then, for a brief period, saw with admiration the breadth and certainty of treatment in a material so difficult on so large a scale, the rich and varied glow of colour, the beauty of the design, and the delicacy of the feeling, may be pardoned for envying their Midland brethren the enduring companionship of such a treasure, which should prove a constant stimulus to students born in happier times, since, apart from the technical lessons to be gained from it, there may be seen how little unfavourable surroundings at the beginning have prevailed against the innate faculties tardily developed, but matured by invincible determination and patience.

By permission of the Corporation of Birmingham

THE STAR OF BETHLEHEM
FROM THE WATER-COLOUR DRAWING

No such incentive or source of inspiration, however, was to be found by the boy in those days in all his smoke-grimed city, nor was there in his home environment that breath of intellectual sympathy needed to set ablaze the fire of genius that must have even then lain smouldering in the youthful brain. The simple middle-class friends and neighbours, narrow in their views of life, and with the instinctive British prejudice against all things that stood beyond their daily ken, knew nothing and cared nothing about art, or, if they did, regarded all professors of it with the ignorant contempt which Thackeray, to the wide-eyed surprise of poor Gentility, was wont to lash so vigorously.

Where the maker was regarded with such contumely the thing made was hardly likely to be looked upon with much respect, and pictures, except as so much furniture to cover certain vacant squares of wall, dead senseless things without a voice to set the soul astir, had no existence for the lad. There were no secret yearnings after forbidden bliss, no heart-throbbings for an unrealized ideal, for the word Art had no significance for him, nor till he stood upon the boundary line between his youth and manhood was he aware that there was such a thing. His earlier years were for this reason void of the slightest impulse towards the objects to which his later life was destined to be so utterly given up. He went in 1844, when he was just eleven, to the old school founded in 1522 by the King Edward after whose title it is called, but which at that time had already been installed for nine years in the new buildings designed for it in the Tudor style by Sir Charles Barry. Here he worked diligently at the usual studies, and gained an intimate acquaintance with classic literature, together with an unusual passion for it which he nourished throughout his life, and which gave birth, no doubt, to the keen interest he took in questions of philology, a branch of science of which he was a deep and learned scholar. Among his class-mates were

many who have also distinguished themselves in diverse ways, particularly in the Church, as witness Bishop Lightfoot and Doctor Benson, the late Archbishop of Canterbury. For this profession, indeed, Burne-Jones himself, by the express desire of his father, and with no hesitations on his own part, was purposing to qualify, and when in 1852 he won an exhibition which gave him the means of entering Exeter College, it was with the full intention of taking orders in due course that he went up to Oxford.

There is no exercise more fascinating, or more vain be it confessed, than that of speculating on what would have occurred if such-and-such events had happened otherwise, and one may wonder for an idle minute in what direction the great painter's strong poetic instincts might have worked out had he not gone up to the University just at the time he did, for that, unnoted at the moment, as such important little accidents are bound to be, was fated to be the turning-point of his career. To the same college on the same day came up another young man, also of Welsh descent, also intended for the Church, and in the loneliness of strange surroundings the two fell into an acquaintanceship, destined speedily to ripen into warmest friendship, which has had an influence quite immeasurable upon the art of the last thirty years, for the young stranger thus encountered was the late William Morris, the poet-upholsterer, as he has been described in an American paper.

Inseparable as they soon became, they discussed doubtless all subjects under heaven, until for the first time it was revealed to young Burne-Jones that there existed a strange enchanting world beyond the humdrum of this daily life—a world of radiant, many-coloured lights, of dim mysterious shadows, of harmonies of form and line, wherein to enter is to walk apart among the blest—that far-off world of Art into which many a time since he has made his way and brought back visions of delight to show his fellow-men. The first suspicion of that land of faery came to him when,

STUDY OF TWO HEADS

in a small volume of poems by William Allingham,[1] he found a little woodcut, "Elfen Mere," signed with a curious entwinement of the initials D. G. R. This art, strange and incomprehensible as it had proved to most, abused and scouted as it had been by press and public, found here a chord that thrilled to it in utmost sympathy. Such were the shadowy dreams that came to him, so looked the creatures of his own imaginings, thus and thus only would he picture them had he the skill. The slumbering spirit of Fancy awoke to life within him and cast her spells upon him, never to be shaken off. A little later and he stood in ecstasy before a more important work by the same master, and bowed himself before him. Mr. Combe, the director at that time of the Clarendon Press, was a profound admirer of the Pre-Raphaelite school, and, being fortunately able to give his appreciation practical effect, possessed *The Light of the World* by Mr. Holman Hunt, that other picture by the same artist in which the early Britons are saving the Christian missionaries from the mad fury of the Druids, and one by Rossetti, called *Dante's Celebration of Beatrice's Birthday*, wherein Dante, preparing to paint a portrait of his lost Beatrice, is interrupted by certain people of importance in the city—

> "Says he, 'Certain people of importance'
> (Such he gave his dreadful daily line to)
> 'Entered and would seize forsooth the poet.'
> Says the poet, 'Then I stopped my painting.'"[2]

By these three works, but in especial by the last, he was aroused into an enthusiasm which it were hard to overestimate. The unknown man with the sweet-sounding foreign name who could conceive and body forth such visions became for him thenceforth a god-like hero, a being almost more than mortal, to whom he must look up from

[1] "The Music Master and other Poems," by W. Allingham (Routledge, 1855).

[2] "One Word More," R. Browning, 1855.

very far away with eyes of adoration. To paint such pictures too would be impossible, he felt, but to attempt to falteringly express the echo that they woke within him seemed all that life was good for. By slow degrees, for all the while he was still working resolutely at his academic studies, the firm conviction grew that these were merely waste of energy, and he and Morris about the same time came to the conclusion that Art, and not the Church, was their predestinate field of action. For long he hugged the dazzling project to his breast in fearful silence, imparting it to no one save that single friend, but in the end his longing waxed too strong for him, and he resolved with desperate timidity to look, at least, upon the hero of his choice.

Towards the end of 1855 it was that this determination came to a head, and he set out for London to act upon it. So high above him did Rossetti seem, that never for a moment of rapturous dread did he aspire to speak to the great artist. To see him, perhaps to hear his voice, was all he dared to hope for. To think of trying to win an introduction to him, and to stand in his studio face to face with such a mighty genius, was a presumption quite beyond his dreaming of. By close inquiry he found out at last that at the College for Working Men, established in Great Titchfield Street, there was an evening class for drawing to which his hero condescended to give, free of charge, some evenings every week, and thither he took his way one wintry evening in nervous eagerness. He sat for some time in the glaring gas-lit room, among the new and unfamiliar company, feeling most pitifully ill-at-ease, wondering as each fresh comer passed the door, "Can that be he?" and hoping, as all fell short of his ideal, that it was not. In time a stranger, noting his solitude and manifest anxiety, came up, and introducing himself as Mr. Vernon Lushington, dropped into conversation with him, asking him if he had been there before, and other matters, until he drew

from him the reason of his visit. He told him that Rossetti was not there, but that he certainly would come, and promised that he should be pointed out as soon as he arrived. He even offered to introduce the young admirer, a terrifying proposition from which he started back aghast. After a while the wistfully-watched door opened once more, and there came in a man with that sweet gentle face, with its large tender eyes, high brow, and sensitive mouth shadowed by the brown moustache and beard that give the artist a look of Shakespeare in Watts's portrait of him, and Burne-Jones needed no Mentor at his side to tell him who it was. This was the hero of his dreams, and by extraordinary fortune he looked the very hero that he was. He earnestly followed him with his eyes throughout the evening, but still unshakeably refused to be quite overwhelmed by the painful happiness of being presented to him. His new friend, Mr. Lushington, however, perceiving and humouring the mainspring of this diffidence, persuaded him to a bachelor evening at his rooms the following night, at which Rossetti, like any other mortal, had promised to be present.

With a fluttering heart, no doubt, he went, and shook him by the hand and spoke to him, the proudest and the happiest youth in all the city. With keen delight he listened to the master laying down indisputable law on many points. With awe, perhaps with horror at the sacrilege, he heard men question him, argue with him, even contradict him to his face. He, for his part, sat in enchanted silence amid the curling fog uprising from many pipes, hearkening with all his ears. When finally Rossetti asked him, as he asked everyone, if he too was a painter, he managed to admit that he was not, but that he dearly longed to be, and having owned in answer to the question that he had done some drawings, was made to promise blushingly that he would bring them to the studio for consideration.

This on the whole was highly favourable, and he was

urged to follow his true bent, and take at once to painting as a means of livelihood. For some time he still hesitated, "letting I dare not wait upon I would." There was the University, and the degree yet to be taken there: there was the kindly father, to whom such a desertion could not but prove a blow of great severity: there was the pressing question of absolute bread and cheese for who could tell how many years. At last he carried these, as thenceforward he carried so many difficulties and doubts, to his one hero. Rossetti questioned him as to the delay entailed by taking the degree, and when he learned that it must be, at shortest, seven months, advised him, with a courageous disregard of possible mistake on his part that has been amply justified by the event, but was then certainly adventurous, to fling the University and all its works behind him, and to set foot forthwith with firmness upon the other path. It was a hazardous counsel to give, a great responsibility to undertake, and it does marvellous credit to his perception of latent talent and scarcely full-formed character that he should dare to give and undertake with such unqualified success.

Certainly it was in no spirit of light-hearted carelessness of consequences that he exerted his new-born authority over the young man to so divert the intended course of his future life. When it was done, and Burne-Jones, with small means and with no present power to procure more, was definitely committed to his new career, armed only with an unbounded passion for the arts, and an unlimited belief in him whom he had chosen for his master, Rossetti, as always while his health lasted, was lavish of encouragement of every kind.

His views upon the proper education of an artist were pronounced, and, it need not be said, entirely opposed to all the methods sanctioned by tradition. It was preposterous, he would maintain, to set a young beginner to draw straightway from the antique. You put before him,

in so doing, an ideal beyond his comprehension or attainment, and either he wearies of it or it masters him and crushes out all life and personality. You thrust on him a style in which to write before he has learned to form his letters: no wonder when the words come that they are stale and void of all vitality. Let him first learn to express himself, however haltingly, in his own way. Let him first practise the use of his materials, and when he can avail himself of them to some good purpose, then let him give a year or so to the antique—if he can spare it (wherein we touch the crux of this new theory); then let him go and see, as by that time he will be capable of doing, what the first masters of antiquity have done with them, in what way they have conquered obstacles with which he struggled vainly.

This is no place to argue for or against this system: rightly or wrongly it was put in action in the present case, and it were useless now to wonder after what fashion the artist might have painted had he gone through the customary preliminaries of flat and round, outline and shading, point and stump. With burning interest, mixed with a sickening sense of hopelessness, he sat day after day and followed carefully the evolution of one of those, to him, matchless masterpieces—it was that called *Fra Pace*—and when the work was finished a palette and brushes were put into his hands, and he was told to paint the head of the young boy who happened to be sitting to Rossetti at the time. He was appalled at the impossibility before him, but what Rossetti said was right for him, and paint it somehow he did, with what flounderings, self-gratulations, and despondencies I know not. The thing of horror that his production seemed to him had points that the skilled master's eye discovered, and with a hearty encouragement he bade him persevere and have no fears.

Nor did Rossetti restrict his kindnesses to merely verbal counsel and applause. He was a man of most expansive

generosity, and yearned to share everything of good that might befall him with all his friends. Had he a patron, they too must take a portion of his benefits, and when, as in this case, the fellow-artist was placed in need of such assistance for the mere daily food and lodging, he was unflagging in his attempts to find for him the means of earning them. He got him first an order from the proprietors of the "Illustrated London News" to do a drawing in black and white of the *Burd Helen* by the Pre-Raphaelite painter Windus, which was till lately a near neighbour of the artist's own *Circe* among the Leyland collection in Prince's Gate, and was not a whit less disappointed when, his friend's capability being deemed doubtful, the order was rescinded. He also got for him the first commissions for stained glass windows from Messrs. Powell. He introduced him to Mr. Ruskin, Mr. Arthur Hughes, and other artists, heartened him when he was depressed, and showed him many instances of his approval, one only of which, as admirably characteristic of the man, may be related here.

Quite early in their acquaintance he had given to Burne-Jones, for purposes of study, a sheaf of drawings and designs, which the young painter, enraptured with his priceless treasures, had carried home to his lodgings in Sloane Terrace, and trimmed, and mounted, and guarded from dust or rubbing by sheets of tissue paper with all the loving care which such a boon deserved. One day, some few months later, Rossetti came in to call on him as he sat painting at the background of a picture, the figures being still beyond his daring—a background used afterwards in the charming picture of *The Merciful Knight*. Rossetti stood for some time watching him in silence, and then abruptly asked to see the studies he had given him. Delighted, doubtless, to show his master how thoroughly his gift had been appreciated, Burne-Jones produced them in all their wrappings and protections. Without a word Rossetti took them and, to their owner's horror and dismay,

tore the whole set in two and went away. It was not until some time later that the affliction at the loss was mitigated by the comprehension that in so acting he had intended to inform his pupil that he had nothing more to learn from them.

That was the whole extent of his art education, except the lessons that he gained laboriously from daily exercise of his profession carried on with indomitable resolution, and, during the earlier days, constantly overlooked and guided by Rossetti. For two years he was almost uninterruptedly in his society, and for the four or five succeeding ones he met him very frequently. His first wild hero-worship long endured, its distant awe tempered by gratitude and a sincere affection, and for a time the striking individuality of the elder man quite swept away that of the younger.

But we have now come to the time when the account of his art education blends with the record of his art production, and the two mingled, like mountain streams, flow swiftly on together indistinguishably. Each work is a new onward movement in his training, each step in his improvement was won from and embodied in his work, and as we follow year by year what he did we shall perceive with growing clearness how he did it.

CHAPTER II

Year by Year

SIR EDWARD BURNE-JONES'S pictures lend themselves less than those of most artists to a division into periods. We can discover in them neither a sudden and radical change of method such as, for instance, denoted Sir John Millais's secession from the Pre-Raphaelite brotherhood, nor a marked transference of interest from one class of subjects to another, such as may be observed in the works of Mr. Alma Tadema, Sir E. J. Poynter, and others. Having chosen his path, he never swerved from it, and the works awaiting the finishing touch that shall never come vary only from those of 1856 in the greater perfection of their technical means. If we take two pictures widely sundered in time of production, as for example, the *Sponsa di Libano* of 1891, and *The Madness of Tristram*, exhibited at the Society of British Artists' Exhibition in 1892, but painted in 1862, while the influence of Rossetti was still paramount, we shall observe a considerable difference; but when we come to follow up the connecting links, year by year, we shall find them blending one with another so imperceptibly that at no place can we say definitely, here is the parting between the old and new.

This is due in part to the persistency of his ideas, in part to his methods of work. Never having painted for the yearly exhibitions, but sending his work when it was ready, instead of getting it ready to send, he never forced his production, and he liked to linger lovingly over a picture,

working at it only when in the mood, and laying it aside for others at frequent intervals, for he always kept a number in a state of slow and careful advance, like the plate-spinner with his plates, to compare humble things with high. Thus the great *Wheel of Fortune* designed, in 1871, was begun in 1877, but was not finished until 1883, and the critic would be fatally in error who, in ignorance of this fact, should judge by the tender delicacy of its colouring, and class it in one period with *The Annunciation*, begun in 1876 and finished in 1879, or *The Golden Stairs*, designed in 1872, begun in 1876 and finished in 1880, dividing it from such richly-coloured works as *The Feast of Peleus*, begun in 1872 and finished in 1881, *Laus Veneris*, begun in 1873 and finished in 1878, or *The Bath of Venus*, begun in 1873 but not finished until 1888.

Into this confusion many critics, in fact, have fallen, treating all the works exhibited simultaneously as simultaneous productions. What fallacies must arise from such a system may be seen by considering briefly his contributions to any one exhibition. For an example, the year that saw the *Laus Veneris* at the Grosvenor, 1878, saw also *Day*, painted in 1871, *Spring*, painted in 1869, *Summer*, painted in 1871, *Autumn*, painted in 1869, *Winter*, painted in 1871, and *Night*, painted in 1870, together with *Luna*, painted between 1872 and 1875, *Le Chant d'Amour*, painted between 1868 and 1877, and *Pan and Psyche*, painted between 1872 and 1874. The only possible plan of rightly considering this artist's works is to follow them, year by year, from their inception to their completion, as I now propose to do.

It was not, as we have seen, until 1856, when he was already two years past his majority, an age at which most artists, having submitted themselves to eight or ten years of patient study, are beginning to try their strength in the arena of the public exhibitions, that Burne-Jones began to draw with any directed effort. No one could be more

conscious than himself of the unnumbered disadvantages entailed by so late a start upon a pathway, thronged by better equipped rivals, leading to a goal to be attained by few. As he once observed, to all intents, for the purpose of his life's work, at twenty-five he was fifteen. That he could go on to say that at forty-five he was forty, with a gain of five years in his lost opportunities, and that in the end he almost, if not quite, made up the last deficiency, was due solely to the reality of his artistic inspiration, the undaunted devotion to his ideal, and, before all and beyond all, to his unremitting and laborious striving after self-improvement. He tried and failed, as many a man has done before, and tried and failed again; but the resolution to succeed never once deserted him, the assurance that he had a message to deliver if he could but teach himself to speak it eloquently, always supported him, and one by one he saw the technical obstructions crumble before his determination; the eye gained keenness of observation, the following hand acquired strength and certainty of direction until he might look back without a blush to the tentative efforts of early years, nay rather might compare with a justified pride *The Briar Rose* of 1890 and *The Romaunt of the Rose* of 1893 with that first pen-and-ink drawing called *The Waxen Image*, done in 1856, the earliest of a noble series of ever-improving works.

Partly owing to this strong sense of his own disabilities, partly, unfortunately, to a weakness of health at the time, much of his early work consisted of these pen-and-ink drawings, done for the most part on vellum, carried out with extraordinary minuteness and delicacy of finish, and showing most clearly through their obvious and inevitable imperfections the passionate love of beauty, and the exquisite feeling which marks all his work from the very beginning, and which is, alas! so conspicuously the lacking quality in that of the imitators of his more salient and seizable characteristics.

This first work, *The Waxen Image*, displays, moreover, in full measure that inventiveness which was destined to become one of the leading features of the artist's creations. It sets forth in two divisions a variation on the ancient and wide-spread superstition affirming the intimate physical and psychological sympathy between human beings and their counterfeit presentments in wax. If these were harshly treated, if sharp weapons were thrust into them, or they were slowly melted by fire, in just such fashion would their mortal prototypes suffer intolerable piercing pains, or pine away and die, a theme treated with tragic effect by Rossetti in his poem "Sister Helen." From this grim theory of the poet's the painter deducts his fanciful corollary. We have no agonies or death-throes, for the image here melted in the glowing furnace by the old witch aims not at the life but at the hard heart of the youth, beloved by the maiden who takes a timorous part in the enchantment. As it softens so yields his cold indifference until, when the spell is wrought, the deed without a name concluded, he loves in turn, and in the second compartment their mutual happiness is duly shown.

The same year, 1856, witnessed his first attempt in oils, a city background to a picture illustrating the "Nibelungen Lied," a choice of subject due, perhaps, to the companionship of William Morris, who came, about that time, to share lodgings with him at 17, Red Lion Square, in rooms which had been occupied by Walter Howell Deverell, a painter whose strong leaning to the theory and practice of the Pre-Raphaelite brotherhood would probably have carried him into membership of it if an early death had not intervened.

The year 1857 is notable for the first of a really prodigious number of cartoons for stained glass, which will, however, be considered later with all the other phases of his decorative art.

Appropriately enough, in the spring of 1858

"Whan that Aprille with his schowres swoote
The drought of Marche hath piercèd to the roote
And bathud every veyne in swich licour
Of which vertue engendred is the flower;
Whan Zephirus eek with his sweete breeth
Enspirud hath in every holt and heeth
The tender croppes, and the younge sonne
Hath in the Ram his halfe cours i-ronne
And smale fowles maken melodie
That slepen all the night with open yhe,"

the painter who, as I shall endeavour to show, breathes so much of the spirit of Chaucer, began his first direct illustration of that poet's works upon a cabinet which long stood fittingly in William Morris's drawing-room at Kelmscott House, Hammersmith Mall. The subject chosen was from the pretty and pathetic story told by the Prioress of the little "Christen" child "that seven year was of age," who angered the Jews, "hateful to Crist and to his companye," of the "greet citee in Acy," by singing "O alma redemptoris" in praise of the Virgin Mary as he passed through the Jewry "to scole-ward and hom-ward as he went." Stung by the fancied insult, the Jews hired "an homicide" who waylaid the innocent child "in an aley," ruthlessly cut his throat and flung the body into a wardrobe. The "pore widowe," his mother, sought vainly through the city for her missing son until she came to the house wherein the corpse lay hid, when "Jhesu of his grace" inspired her to call upon the boy by name, whereupon in the dark hiding-place,

"He 'alma redemptoris' gan to synge
So lowde that al the place began to rynge."

The Jews were speedily overpowered by the "Christen" folk who thronged in "for to wonder upon this thing," haled before the provost, and treated with the rough and summary justice to which they were accustomed in the poet's time, but the child continued to sing even when he lay upon

his bier "biforn the chief auter whiles the masse last." At length the abbot, "which was an holy man, as monkes ben, or elles ought to be," conjured him to declare

> "What is thy cause for so to synge
> Sith that thy throte is kit to my semynge."

The boy replied that the Virgin had appeared to him as he was dying and, after he had at her request sung once again the song in her praise that had brought him to his death, had laid a grain beneath his tongue, by which means he was miraculously preserved in consciousness and enabled to continue her praises until it was removed. The abbot thereupon took away the grain "and he gaf up the ghost full softely." The incident selected from the story was the laying of the grain beneath the child's tongue by the Virgin Mary. It covers the entire front of the cabinet, and with its depth of colouring and occasional stiffness of action and expression is not unlike, in general effect, the work of some old German master, though in detail it bears throughout the mark of the painter's striking individuality.

On the completion of this work he went up to Oxford to bear a part in a great scheme of decoration which owed its inception to Mr. Woodward. The Oxford Union, a society composed of past and present members of the University, had moved the previous year into a new building expressly erected for it by that architect, and he suggested to Rossetti that he should paint a picture in tempera for the embellishment of a blank stretch of wall which ran round the top of a large room used as a library and reading-room. Rossetti accepted the proposal with that enthusiasm which governed all his actions, and in his busy mind it speedily developed into a much more ambitious project. The single picture multiplied to a whole series, and not he alone, but all the younger artists who were in any way under his influence were to participate. They were to go up to Oxford in a

body, living and working all together, were to "fleet the time carelessly as they did in the golden world," and in the brief passage of a fortnight to turn the drear wall-space into a world of beauty. Several young men, infected with his excitement, devoted themselves generously, for the work was to be its own reward, to the fulfilment of the project, among them Mr. Arthur Hughes (a painter of very many delicate and charming works who very early adopted the principles of the P.R.B. and carried them to a pitch of harmonious perfection excelled by no one of the followers of the school), Mr. Val. Prinsep, William Morris, and Burne-Jones, who was persuaded to take a part in spite of his positive and repeated declarations that his inexperience absolutely prohibited his undertaking a task on so large a scale. Convinced against his will, he chose for the subject of his contribution a legend to which he has since returned more than once, that of *Merlin and Nimue*, as the insidious Vivien is called in the earlier forms of the tradition.

This work of a fortnight extended by degrees over the whole of that autumn and the winter of 1858-59. The difficulties were tremendous, and were not mitigated by Rossetti's strange preference for painting with tempera and size directly on a thin coat of white limewash laid upon the bare bricks. This ground was, naturally, as absorbent as a sponge, and touch after touch vanished like smoke. The platform upon which the painters stood, high up above the floor of the apartment, was narrow and rickety, and on one occasion, at least, Burne-Jones, like Sir James Thornhill, nearly ended his labours prematurely by stepping backwards, in forgetfulness, to get a better view of his performance. The only way to do this properly, a necessary thing to the young artist, was to clamber down endless ladders to the ground below, a frequent exercise which did not tend to hastening the work. Lastly, a stringcourse of bricks had been left projecting from the wall, and this, as ill-luck

KINGS' DAUGHTERS

SIR GALAHAD

would have it, ran straight across the faces of his figures. To overcome this interruption alone and make the features painted in three planes at right angles to one another look as though they were in one, tested his patience and ingenuity for nearly three weeks.

Unfortunately, owing to the still damp condition of the walls at the time and a general ignorance among the painters of the conditions and requirements of the singular process employed, the results of so much toil have during the last thirty years become for the most part quite incomprehensible, some having faded or blackened hopelessly, while others are quickly peeling in long strips from the walls.

While still engaged at Oxford he occupied the intervals of the more ambitious labours in beginning a water-colour of another subject which he has since repeated several times, *The Annunciation*, and during visits to Little Holland House he did drawings in pen-and-ink on vellum of *Kings' Daughters*, now in the possession of Lord Lansdowne, *Alice la Belle Pelerine*, from the "Mort d'Arthur," *Going to the Battle*, and *Sir Galahad*, one of the few traces in the artist's work of the influence exercised by Tennyson over the school to which he was affiliated. Even this is rather an expression of the feeling of the poem than an illustration to it, since it depicts no actual incident therein but suggests a combination of two distinct passages:

"How sweet are looks that ladies bend
On whom their favours fall!
For them I battle to the end
To save from shame and thrall:
But all my heart is drawn above,
My knees are bow'd in crypt and shrine:
I never felt the kiss of love,
Nor maiden's hand in mine.
More bounteous aspects on me beam,
Me mightier transports move and thrill,

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VIRGINIA
MILITARY INST

So keep I fair thro' faith and prayer
A virgin heart in work and will,
* * * * * *
'O just and faithful knight of God!
Ride on! the prize is near.'
So pass I hostel, hall, and grange,
By bridge and ford, by park and pale,
All arm'd I ride, whate'er betide,
Until I find the holy Grail."

In September he paid a first visit to Italy, and studied to excellent purpose the works of the great Italian masters, visiting among other places Florence, Pisa, and in especial that breezy, straggling city on the hill-tops, Sienna, for the art of whose early painters he at once conceived an intense admiration which never afterwards yielded its first place in his mind even to the glamour of the rich Venetian colourists.

On his return he settled once more in London, removing to Russell Place, Fitzroy Square, at the corner of Howland Street, a district which, from the days of Mr. Clive Newcome until now, has been much haunted of the painter's craft. Here in the beginning of the next year, 1860, he began to paint roughly in oils the original cartoons for a window depicting sixteen incidents in the life of St. Frideswide, which were subsequently finished in 1862 and framed into a screen that adorned the artist's studio in Great Russell Street, to which he went in 1861. Here Mr. Birket Foster, the well-known painter of English country life and landscape, bringing to the artist the welcome news of his election as an Associate exhibitor at the Royal Society of Painters in Water-colours in 1863, saw it and endeavoured, vainly at the time, to obtain possession of it. However, when in 1865 Burne-Jones moved yet again, this time to that charming old quarter of London, Kensington Square, he gave up to his fellow-artist the coveted treasure which long illumined one of the studios at The Hill, Witley, with its rich colouring. A pen-and-ink drawing of

SIDONIA VON BORK

Ezekiel and the Boiling Pot was drawn in 1860, and was engraved on wood by Messrs. Dalziel for their illustrated edition of the Bible, and a number of designs were done in the same material for a contemplated picture of *The Wedding of Buondelmonte*, which was never carried further than a drawing in India ink (10 × 30 in.) exhibited at the Goupil Gallery in 1896. Another picture designed in the same way, was *The Parable of the Wise and Foolish Virgins.* This interesting drawing, which was exhibited at the New Gallery, 1893, is characterized by an excess of quaint mediæval accessories, such as Rossetti loved, executed with remarkable minuteness and care. The foolish virgins stand on a narrow draw-bridge spanning a rushing stream, the foremost knocking at the door of a low timber house, through the window of which are seen the heads of Christ and the wise virgins. A dark landscape, with storm-tossed trees against a cloudy dawn, forms the background of the design, which, unfortunately, was never, as was originally intended, translated into colour.

A piano roughly painted together with a more carefully completed cabinet belong more properly to the decorative branch of his art, but are mentioned here as they display on a small scale the germ of the idea and composition which was matured in later years in the splendid *Chant d'Amour.* The summer was occupied by the production of three water-colours of female figures, *Belle et Blonde et Coloreé*, *Sidonia von Bork* (13 × 6½ in.) and *Clara von Bork* (13½ × 7 in.). These two last were characters in a book called "Sidonia the Sorceress." This most entrancing novel, which, after having long been out of print, forms one of the works issued from the Kelmscott Press by William Morris, was written by a Swiss clergyman named Meinhold, who endeavoured, however, to convince his readers that the manuscript was an old one discovered by himself, and that the incidents narrated in it were actual matters of fact. Without succeeding in this

object he produced a very weird romantic tale which attracted the enthusiastic admiration of Rossetti, and thus inevitably of the painter to whom his word was law. The pictures, exhibited at the New Gallery, 1893, and again at the Goupil Gallery in June, 1896, show more strongly even than is customary in his early works the manner of his hero, and *Sidonia von Bork* might easily be mistaken for the production of the elder man. The head, with its masses of golden hair, bears a close resemblance to his favourite type. The elaborate finish of the dusky background with its bottle-glass window and groups of attendants, and in particular the strange white dress of the principal figure, all overlaid with curious, writhing, serpent-like knots of black velvet, are all exactly such as Rossetti might have conceived and painted them. That, in fact, was the object at which in those days the young painter aimed. It was not a mercenary and shallow imitation of the manner and subjects of a commercially successful artist, for it must be remembered that Rossetti, though not without a little circle of enlightened patrons, was scorned and despised of the many. It was an inborn sympathy with a method of expression which seemed the only natural and right one, strengthened by a warm affection for the man. His own personality was far too strong to be kept long even in wilfully assumed trammels; but though compelled in time to depart ever more widely from his master along his own path, it was with deep heart-searchings that he first set out, and with a feeling that to see things otherwise than Rossetti did was, if not, for that reason alone, evidently to see them wrong, at least a sign of disloyalty to the man to whom his strongest gratitude was due.

In the autumn a visit to the Red House, which William Morris had just built for himself at Bexley Heath, in Kent, was devoted to the painting of three pictures in tempera on the walls of an upper room decorated with a yawning fireplace and panelled roof in antique fashion. These were

THE WEDDING OF SIR DEGREVANT
FROM WALL-PAINTINGS
AT THE RED HOUSE, BEXLEY

a further outcome of that attempt begun at Oxford to revive the art of painting in tempera directly upon the wall and, as in the earlier effort, the artist was hampered by the lack of tradition, and his work was damaged by the dampness of the plastering. They were to have formed a series running all round the room, in illustration of the wonderful adventures of Sir Degrevant, the hero of an ancient metrical romance, published in Thornton's Romances of the Camden Society, which at that time appealed greatly to the painter and his host. Owing to difficulties of light the work was started in the most favourable positions, which entailed the representing first of the end of the story. The first of the only three ever completed, in a very dark corner of the room, shows Sir Degrevant in the presence of a mitred bishop putting the wedding ring upon the finger of his bride, who is attended by three maidens. The second shows the wedded pair returning from the ceremony, and received by three musicians, one of whom plays the bagpipes, another a rebeck, and the third, habited in a curious brick and mortar tunic, a viol. The last of the three, on the opposite side of a large armoire beneath a minstrel's gallery, represents a group of female figures at the marriage feast, in which William Morris, crowned and robed, sits as the triumphant Sir Degrevant, and his wife as the hardly earned princess. The end of this year and the whole of the next two were marked by a great increase of production; but owing to the artist's method of work already referred to it is not always possible to date the individual pictures exactly. Among the earliest was an oil picture of a girl in a green dress standing among daffodils under a tree and reading a book, which was afterwards reproduced, reversed, as a wood engraving, entitled *Summer Snow*, in "Good Words" for May, 1863. In the beginning of 1861 a triptych was begun as a commission from Mr. Bodley for St. Paul's Church, Brighton, with which a curious little history is con-

nected, rivalling closely the evil doings of Mr. Anstey's malevolent Tirthankar in "The Fallen Idol."

When it was hung in the place appropriated to it in the church the artist found that he had neglected to take due account of the distance from which it must be regarded, and that he had lavished on it a wealth of detail which not only was itself incomprehensible but served also to inextricably obscure the general effect. Eager, as he always was, to profit by every lesson and to gain knowledge from his own short-comings, he at once took the picture back and undauntedly set to work upon a second, keeping the same composition of the Annunciation in the centre with the Magi on the wings but enlarging the figures, strengthening and broadening the treatment, and substituting a plain gold background for the more elaborate one in the first picture. These alterations had the desired effect, and this amended copy now hangs in the church, but the original had for awhile a strange and disastrous career. It was bought by a gentleman who, however, died very suddenly before his property could be delivered to him. A second purchaser appeared who, almost as though the picture carried some mysterious curse with it, poisoned himself within a year. Nor was this the end, for the man who bought it at the sale shot himself two years later. His effects also were sold, and it fell, together with a bundle of old stair-rods, into the hands of a builder for the not exorbitant price of seven pounds. Time and its many wanderings had told by then upon it, and its new owner believed it to be a veritable work by an old Italian master. As such he described it to Mr. Bodley, for whom he happened to be working, and after some delays persuaded him as a lover of such things to go and look at it. To his delight he recognized at once his old commission, and before long it returned once more to his possession, in which it has since remained in peace, its apparent evil powers happily dormant, if not, as is to be hoped, entirely exhausted.

CUPID'S FORGE

Another of the direct realizations of subjects from Chaucer was finished in 1861, that *Cupid's Forge* (12¾ × 19½ in.) which the poet saw in his dreams when "Scipion Affrikan" led him to the enchanted garden wherein was held the humorous "Assembly of foules."

> "Under a tree, beside a welle, I seye,
> Cupide our Lorde, his arrows forge and file;
> And at his feet his bowe already lay;
> And wel his doughter tempred, al the while
> The heddes in the welle; and with her wile
> She couched hem after, as they should serve
> Some to slee, and some to wound and kerve,
> Couched and arrayed in order sorted."

On the right Cupid, in a red dress, with softly folded flame-coloured wings, kneels beside his anvil busily filing at a glowing arrow-head, while behind him others lie heating in the forge, upon the green thatched roof of which two white doves, the birds of Venus, bill and coo. On the left a square basin of pinkish marble receives "the colde welle streame" in which a beautiful kneeling girl in purple, the Cupid's "doughter" of Chaucer's creation, tempers the hot blade of one arrow while she holds those already completed, according to their destiny either to kill or only wound, part in the hollow of her left arm, part in the folds of her uplifted tunic. The background with its gleams of daylight between the foliage is just such a flowery pleasaunce as Chaucer loved to imagine and Burne-Jones delighted in giving form and colour to:

> "A garden saw I full of blossomed bowis
> Upon a river in a grene mede,
> There as sweetness evermore inough is,
> With floures, white, blewe, yellowe, and rede."

The happy rendering of the spirit of the poem in this little water-colour is very notable. It was exhibited at the New Gallery in the winter of 1892-93. A water-colour, *Blind*

Love, and another of *A Girl and a Goldfish*, which, together with a pen-and-ink drawing of *Ladies and Death*, belonged to that talented water-colour artist, the late Mr. George P. Boyce, and the head of a woman in a green dress called *Viridis of Milan*, and a subject from the old border ballad "Clerk Sanders" in the collection of Mr. Wells, the Royal Academician, both painted in water-colours about this time, were the first of many proofs of the high appreciation with which the artist's works are regarded by his fellow-painters; while Mr. Ruskin, who has more than once pronounced no uncertain note of eulogy in "Fors Clavigera," "On the Old Road," and others of his writings, secured this year the first of many works, a pen-and-ink drawing of *Childe Rowlande*. The original design of the grand *Laus Veneris*, with which the painter followed up at the Grosvenor in 1878 his triumph of the previous year over the sceptical or hostile, was next begun. About the same time a commission came from William Morris, who had then recently initiated in modest fashion that decorative business which is now renowned throughout the world, and has had so enormous an influence upon the domestic art of the last thirty years. A cabinet was the object to be adorned, and Ford Madox-Brown, Rossetti, and Burne-Jones were all enlisted to supply a panel each, the subject in all cases to be some imagined incident in the honeymoon of that strange mortal, King René of Anjou, the monarch of song and mirth, whom Sir Walter Scott has popularized in "Anne of Geierstein." All three painters produced replicas of their works, and all the three pictures are curiously typical of their designers' methods and modes of thought, in spite of a general uniformity of effect necessary to bind them harmoniously into one decorative entity. In Madox-Brown's the king sits stiffly upright, so absorbed in the elevation of a palace which lies on the floor at his feet that he is almost unheeding of the kiss which his wife presses on his cheek.

THE CHESS-PLAYERS

Rossetti's king stops in his music to join his wife in a long passionate embrace. King René, as Burne-Jones imagined him, sits in a deep red robe painting on the wall a row of saints against a golden background, too much occupied with his work to notice the young wife who stands in a long green robe behind him looking over his shoulder in rapt admiration of his skill. The finishing of *The Annunciation*, begun two years before, a *Theseus and Ariadne* in the labyrinth, an unfinished *Castle of Heavy Sorrow*, and a pencil drawing of a knight and a lady playing backgammon, which is nevertheless known as *The Chessplayers*, were probably done this year. *The Enchantments of Nimue* in water-colour (25¼ × 20 in.), also painted this year, though not exhibited at the Royal Society of Painters in Water-colours till 1865, shows "how by subtilty she caused Merlin to pass under a heaving stone into a grave." Merlin, dressed in a long robe of dark red, advances, absorbed in a book, towards a stone which is balanced above the yawning grave. Nimue, in red and orange, watches for the catastrophe, which the magician's black dog does his utmost to prevent by dragging at his master's skirt—one of those touches of somewhat conscious naïvety which the painter learned from the early Siennese painters. This picture was exhibited at the New Gallery in 1893, and again at the Goupil Gallery in 1896, when it was purchased for the public by the authorities of the South Kensington Museum.

The Chessplayers was reproduced in water-colours in 1862, for a bazaar which was opened to procure money for the relief of the cotton weavers, whose trade had been ruined by the closing of the American ports during the civil war then raging between the North and South. In May Burne-Jones paid a second visit to Italy, where he remained for three months in the inspiring company of Mr. Ruskin, for whom many small copies of various pictures by the old masters were made in Venice, including

part of a picture by Bonifazio, and a number of paintings by Tintoretto, especially such as are situated in insufficiently lighted places, no small proportion, as it happens, of that prolific painter's work. A set of designs were drawn later on to that enduring source of inspiration, "The Song of Solomon." *Tristram and Yseult* and *The Madness of Tristram* ($23\frac{1}{4} \times 22$ in.) from the "Mort d'Arthur" were painted in water-colour. The latter of these was exhibited among other early works at the New Gallery in 1893. Sir Tristram, seated in the heart of a thick forest, is playing on a harp which he has taken from a man who sits beside him, on the left of the picture, while a second man leading a dog, and a girl in a white robe, stand listening behind. A *Morgan le Fay* was also begun. This, after a long struggle with technical difficulties as yet incompletely mastered, was abandoned in despair, and the unfinished work was subsequently given to an acquaintance, who, cutting out the head and shoulders, which alone had resulted in even partial satisfaction to the painter, sold them to an ardent admirer of his work. This gentleman happened at a later date to mention his acquisition to the artist, who thereupon unearthed from the dusty debris of his studio the original design and presented it to him. Mr. Clifford, being himself a painter, carefully fitted the two together and finished the colouring of the whole. Finally Burne-Jones himself worked roughly over this singular amalgamation to give it some homogeneity. That the design was his no one can doubt who sees this weird pale woman wandering at twilight in a tangle of prickly bramble and poisonous hemlock, gathering magic herbs, one of which she presses to her lips with her right hand, while with her left she supports under her arm a strange black globe surmounted by the threatening crests of three bronze adders. The scheme of colour with the greys and greens of the misty background, the dull purple of the enchantress's cloak and deep blue of her skirt, seems equally

his, and the feeling of awe and mystery are so beyond all question, but it would form an amusing exercise for legal casuists to decide whose handiwork the picture as a whole must be considered to be.

As always, from this nettle Failure the artist plucked the flower Improvement, and in the next attempt, *Rosamond*, he well-nigh succeeded in that most difficult of all tasks, the pleasing of himself. That his self-gratulation was not an idle conceit but was founded on an absolute merit in the work, was happily brought home to him when it was exhibited in 1864 at the Royal Society of Painters in Water-colours, where it at once attracted the attention of the elder Mr. Ruskin, father of the famous critic, who purchased it, being ignorant at the time of the painter's identity and of the fact that he was the object of his son's intense admiration. This picture (10 × 10½ in.) was also shown at the New Gallery in 1893. In *Eleanor and Rosamond*, painted about this time, we can perceive the dawnings of that close study of expression, subtle and unforced, yet eminently truthful and striking, which the artist has often displayed so successfully in later years. Both the triumphant vindictiveness of the dark-robed Eleanor, and the conscience-stricken affright of fair Rosamond in her white dress, are excellently conceived, while the hampering of the girl, as she turns to escape up the green-carpeted flight of stairs, in the loop of the blood-red clue which has led the avenging wife to her bower, is one of those delicate strokes of fancy which lift the painter above the common herd. The water-colour *Fatima* (20½ × 10 in.), which was exhibited at the New Gallery in 1893, and a small replica of the same, were also painted this year. In all these later works the influence of Rossetti has perceptibly yielded by degrees to the artist's own individuality, but it revives for awhile in a little water-colour (8 × 6½ in.) of a girl holding an apple with a scroll round it bearing the words, "If hope were not, heart would break," also exhibited at the same time, which

is remarkably like similar pictures by Rossetti. This was the only other work in colour finished that year, but a charming little drawing of a female figure seated on a bed, in which a little child is sitting while others cling round her knees, was made in pencil for a special occasion, and a number of designs were drawn from Chaucer's "Dream of Good Women," some of which belong to Mr. Ruskin, while some were afterwards worked out in glass by Morris. One of these, a nearly square panel containing two figures of *Ypsiphile and Medea*, both martyrs in the quaint Christianized mythology of the original to "the roote of false loveres, duke Jason," filled a window in the late home of Mr. Birket Foster at Witley. Ypsiphile stands on the left, Medea on the right, and between them is seen the sail of false Jason embroidered with the golden fleece which, as the common cause of their undoing, links them together in bonds of sympathy. A number of other windows from similar subjects are in the Common Room of Peterhouse College, Cambridge.

In 1863 Rossetti's mastery waned still further; the beautiful *Merciful Knight* (39½ × 27¼ in.), to whom, in token of his clemency, the carven Christ bows his head, in which the background painted seven years before was utilized, and *The Wine of Circe*, which was commenced that year, show little or no traces of it. The former was exhibited at the New Gallery in 1893, and again at the Goupil Gallery in 1896, and attracted much attention by the delicacy of its sentiment, and the skill of its workmanship. The knight in full armour, save for the helmet, kneels, on the right of the picture, on the steps of an open wooden shrine, in which the great carven figure of the Christ leans forward from the crucifix to kiss his brow. The meadow, thick-strewn with marigolds, leads down to a quiet pool, beyond which rises a wooded hillside up which the conquered but pardoned rival rides away. Other works of this year were two water-colours, *The Annunciation* (23½ × 20¾ in.) and *The Nativity*

YPSIPHILE AND MEDEA: FROM
STAINED GLASS AT THE HILL, WITLEY

(the former exhibited in 1893), which were intended for Messrs. Dalziel's "Illustrated Bible," but subsequently sold by them without having been engraved for that purpose; a very charming *Cinderella;* a *Saint Valentine's day;* a curious triptych to which I shall return later; a *Danae* which is supposed, on doubtful evidence, to have been destroyed in a fire, for the head of which Mr. Ruskin has a study; and the first picture in water-colour of *Green Summer* (11 × 19 in.), reproduced on a larger scale in oils a few years later. The *Cinderella*, a graceful figure in a grass-green dress, standing before an oaken cabinet covered with glass and blue-and-white chinaware, with one foot bare and the other cased in the glass slipper, raising one hand to her head in weariness while the other languidly plays with her white apron, was exhibited at the Royal Society of Painters in Water-colours in 1864, as also were *The Annunciation* and *The Merciful Knight*, and in 1865 *Green Summer*, a group of girls in various shades of green seated upon the grass beside a river reflecting the thick foliage of a shady grove; an exquisite bit of colour which would nowadays run the risk of being nicknamed a symphony or fugue.

Some of these works, however, were probably completed during the following year, 1864, which must otherwise have been, for no obvious reason, a singularly unproductive one; two small water-colours of a man and maid embracing in a meadow, belonging to Mr. G. F. Watts, R.A., and a maiden in a dark dress, being the only works in colour; and four drawings of *The Seasons* in red chalk.

In 1865 the artist removed to Kensington Square, from which change, apparently, a great accession of creative vigour ensued. The first results were an allegorical figure of *Astrologia* (21 × 13 in.), a girl dressed in red, in profile to the left, looking into a polished black sphere, exhibited the same year at the Royal Society of Painters in Water-colours, and again in 1893 at the New Gallery. A picture of *A Knight in Armour with a Lady* was a variation, without

the figure of Love, of *Le Chant d'Amour*, the water-colour of which was at once undertaken and exhibited the following year. A small *Chaucer's Dream* (18 × 24 in.), exhibited at the same time, also in water-colour, followed next. This charming little work was again seen in public in 1893, and was sold in 1896 for two hundred and ninety-seven guineas when Lord Leighton's collection was dispersed. The poet, in a long dark robe, sits asleep by a marble fountain on the left of the picture. On the right, divided from him by a large poppy, emblem of sleep, Love, in red and blue, leads towards him a girl in a green dress, the first of a long procession of ladies winding away into the far distance along a woodland valley. *The Lament*, which was exhibited at the Royal Society of Painters in Water-colours in 1869, and sold on April 9th, 1892, at the dispersal of the late Mr. Trist's collection for eighty-four pounds, was nearly completed that year though not actually signed until the next. It is a simple subject of two figures seated in the desolation of a marble courtyard, whose crumbling walls, overgrown with sprays of tangled roses, betoken long neglect. One on the right in a blue dress, sitting with crossed legs, bows forward in uttermost dejection until the head rests upon the folded hands. The girl on the left, in pink, sits upright, grasping the stringed instrument she has ceased to play, and gazing before her in a very eloquence of dumb despair. The colouring is somewhat cold and chalky, and there are still certain small awkwardnesses of drawing, but the sentiment of the picture is as tender and penetrating as the odour of a flower, and carries to the heart with a marvellous force a haunting sense of some unspoken woe. It is a tragedy in essence, but a tragedy that has no words to tell its story, and needs none.

A project never completed, for a large illustrated edition of William Morris's "Earthly Paradise" was started this year, and seventy subjects from the beautiful story of "Cupid and Psyche" were designed. The original draw-

LE CHANT D'AMOUR

THE HOURS

ings passed to Mr. Ruskin, and are now in the Taylorian Museum at Oxford; but many of them were cut in wood by William Morris himself, in that old-fashioned style which he maintained to be the only proper application of that art, and though much of the exquisite finish of the artist's pencil work was, perhaps necessarily, sacrificed in the process, they possess a strength and depth of colouring which is exceedingly attractive in itself, and admirably appropriate to the somewhat antique flavour of the poem. The profound artistic sympathy, in fact, between the artist and the author facilitated the task greatly, and rendered it a highly congenial one to both, so much so to the former that, the same year, he painted in water-colour a *Zephyrus bearing away Psyche* from the mountain top, which was exhibited the following year, and *Cupid finding Psyche* ($26\frac{1}{2} \times 13\frac{1}{2}$ in.) sleeping by the fountain in the garden. This last he afterwards repeated twice with slight alterations, and he further re-designed the whole story for the decoration of the Earl of Carlisle's dining-room at Palace Green. *Zephyrus and Psyche* furthermore forms the subject of a woodcut serving as frontispiece to the last work issued by the Kelmscott Press, Morris's explanation of his aims in establishing that undertaking.

A design of the *Hours* in red chalk and a picture of the *Fates* seated and looking down upon a man and woman, which were never carried further, conclude the list of this year's work, with the exception of a set of panels of the story of *St. George*, which was begun in 1865 but occupied the larger part of the next year also before it reached completion. It was undertaken at the request of Mr. Birket Foster for the adornment of the dining-room in the house at Witley to which, in conjunction with Morris and Rossetti, he contributed so much. The first, *The Petition to the King* (42 × 72 in.), shows a group of aggrieved citizens appealing to the king to find some remedy for them against the intolerable scourge of the dragon. In the

second, *The King's Daughter* (42 × 24 in.), the young princess of Egypt, a sweet, grave little person, walks among the flowers starring the soft sward of a garden, one hand lightly lifting her trailing skirts, while in the other she carries an illuminated missal on which she pores. Beyond her a long low wall of brick cushioned with turf, and a wooden trellis overgrown with roses, shuts off the pleasaunce from a close-grown grove.

In the third, *Moritura* (42 × 72 in.), on a raised platform in a thronged basilica, through the partly-curtained arches of which are seen glimpses of a city and a sail-flecked ocean, the princess, the first of five maidens, draws forth a lot from the bag held by a mitred bishop in full canonicals, who stands beside an eagle-borne lectern before a stiff Byzantine altar at which prayers have just been offered for the divine regulation of the hazard. A look of horror is on the bishop's face, and the princess clutches spasmodically the hand of sympathy eagerly thrust out by the young girl behind her, who likewise reads upon the parchment the fatal sentence MORITURA.

In the fourth a body of goodly burgesses come to St. George as he sits reading to urge his assistance for their princess in her peril.

The fifth, *Tied to the Tree* (42 × 36½ in.), shows in an open glade, where the trees of a thick forest have drawn back for a space, the princess, clad in the long black garb of mourning, standing chained to a still growing stem, her head bowed down in hopeless misery, while with many a backward glance of pity the maiden comrades of her innocent young life withdraw reluctantly into the woodland, leaving her alone with death in the shadows of the falling night.

In the sixth, *St. George killing the Dragon* (42 × 37½ in.), still doubtful of her good fortune, the princess, freed from her bondage, kneels with her hands clasped in prayer for the success of the strange young knight who, arrayed in full armour save for the helmet, has stooped, as it would seem,

ST. GEORGE AND THE DRAGON

THE PRINCESS OF EGYPT: FROM THE "ST. GEORGE AND THE DRAGON" SERIES

from Heaven itself to preserve her, and now stands thrusting his keen blade down between the gaping jaws and through the throat of the fell dragon who writhes, a pitiful beast enough, pinned to the earth by a spear, the broken butt of which lies flung aside upon the grass before her.

In the seventh and last, *The Return* (42 × 54 in.), along the polished marble pavements of the city, through ranks of rejoicing maidens singing and making melody, and preceded by others playing pipes or strewing flowers on the way, St. George leads on the newly rescued lady, gazing in rapture upon her delicate face bent downwards partly by the weight of the great horror but freshly rolled away, partly by consciousness of a strong man's love for her.

On the dispersal of Mr. Foster's collection on May 5th, 1894, this set was sold for two thousand one hundred guineas, and exhibited at Maclean's Gallery in February, 1895. They were subsequently largely repainted by the artist and again exhibited at Gooden's Gallery in Pall Mall, January, 1896, while in August, 1897, they gained for the painter a gold medal at the Munich International Exhibition.

Twenty designs for *The Hill of Venus*, that sad old German legend, generally known now as the theme of Tannhäuser, which are also in the Taylorian Museum at Oxford, were added in 1866 to the Earthly Paradise Series; and the picture of *St. Dorothy* (26 × 35 in.), which was exhibited at the Old Water-Colour Society in 1867, again in April, 1883, at St. Jude's, Whitechapel, under the title of *St. Theophilus and the Angel*, and lastly at the New Gallery in 1893, was finished. This shows a marked advance on all the previous work. Complicated groups of figures are composed and handled with skill, the drawing has gained in correctness and decision, and the painter escapes finally from the direct domination of Rossetti, though the influence of that master still remains slightly perceptible. The story is the well-known one of St. Dorothy who, martyred in the cold

winter months, when snow lay thick upon the ground, was suffered after her death to send by heavenly hands a basket of roses and ripe apples to convert the scoffing Protonotary, Theophilus, to Christianity. As she was passing to her death he asked her why she was sacrificing certain joys for those of which she knew nothing. She answered that she should be that day in the gardens of Paradise, whereupon in jest he asked her to send him some of the fruits and flowers of the garden. In the picture he is seen on the left hand passing into the law-courts, while within the portal, invisible as yet to him, the angel awaits him, bearing to him the miraculous flowers and fruit with the words, "My sister Dorothea sends these to thee from the place where she now is." Beside the steps in the foreground a party of girls are drawing water from a fountain surmounted by a brazen statue of Pan, and in the background another group is bearing the dead Dorothy upon a bier, while yet other maidens, led by a haughty pontiff and watched by mail-clad soldiers, are paying to a statue of Venus set on high under a canopy that sacrifice the refusal of which cost Dorothy her life.

In 1867 Burne-Jones moved to The Grange, North End Road, where, first, another of the *Cupid and Psyche* designs was painted in water-colours and exhibited the same year, and again at the New Gallery in 1893: that one which shows the aid the god carried to her when she had opened the forbidden casket of dreams in the grey shades of Hades.

> "And there she would have lain for evermore,
> A marble image on the shadowy shore
> In outward seeming, but within oppressed
> With torments, knowing neither hope nor rest;
> But as she lay the Phœnix flew along
> Going to Egypt, and knew all her wrong,
> And pitied her, beholding her sweet face,
> And flew to Love and told him of her case;
> And Love, in guerdon of the tale he told,
> Changed all the feathers of his neck to gold,

FLORA

And he flew on to Egypt glad at heart.
But Love himself gat swiftly for his part
To rocky Tænarus, and found her there
Laid half a furlong from the outer air." [1]

Twelve designs were made for the story of *Pygmalion and the Image*, and a water-colour in six compartments called *The Garland* was begun but left unfinished. Finally the first smaller version of *The Mirror of Venus* in oils, sold at the Graham sale in 1886 for eight hundred and nineteen pounds, was begun.

The work of the next year, 1868, was grievously interrupted by a long illness, but a larger copy of the *Green Summer*, also sold subsequently at the Graham sale for five hundred and twenty-five pounds, was made in oils, and a replica of *St. Theophilus and the Angel* in water-colours, while a figure, in pink with a blue scarf, running and sowing seed, exhibited at the second exhibition at the New Gallery in 1889, at Birmingham in 1891, again at the New Gallery in 1893, and sold in May, 1898, for four hundred guineas, under the title of *Flora* (37 × 25 in.), and the large *Chant d'Amour* were begun in oils, as was a picture of *The First Marriage*, displaying Love enthroned above a man and a woman, which was never finished.

The year 1869 witnessed the completion of the magnificent *Wine of Circe* (27½ × 40 in.), begun six years before, which was exhibited at the gallery of the Royal Society of Painters in Water-colours the same year, and sold at the sale of the late Mr. Leyland's pictures in May, 1892, for thirteen hundred and fifty guineas, and of the first two of that set of six water-colours (each 47½ × 17½ in.), *Spring*, *Summer*, *Autumn*, and *Winter*, *Day*, and *Night*, which were exhibited at the Grosvenor Gallery in 1878, and sold at the same sale; the *Day* and *Night* for thirteen hundred and fifty guineas, and the four Seasons together for eleven hundred and fifty guineas (the *Day* and *Night* were again

[1] "The Earthly Paradise."

sold in May, 1898, for one thousand guineas). These first two were *Spring*, a girl in a straight robe of a pale sea-green, standing against a curtain over which flowers droop, holding a spray of blossom in one hand while she gathers up her skirts with the other, and *Autumn*, a languid figure in a rich crimson dress, standing on a marble platform above a basin full of white water-lilies and holding a pomegranate gathered from the tree which rises against the sky from behind the curtain which forms the background. Both these were exhibited with *The Wine of Circe* the same year. The first of the four oil pictures of *Pygmalion and the Image*, *The Heart Desires* (38½ × 29½ in.), was next completed from the designs made two years before, but waited long for its companion; a figure of *Hymen* in a strong flame-coloured garment, holding a torch, was made in oils in celebration of the wedding of a friend, as also a water-colour copy of *The Annunciation* painted in 1863 for the late Dr. Radcliffe, who had shown much devoted kindness to the painter in his recent illness. A figure of *Rumour* was begun in water-colours, and a replica of *The Prioress' Tale*, painted in 1858, in oils, the latter having at length been completed and exhibited at the New Gallery, 1898; while the *Pan and Psyche*, of which more hereafter, was designed.

During 1870, while Europe was convulsed with wars and rumours of wars, and later the thunder of French and German cannon re-echoed round the world, the painter, like Chiaro dell' Erma, the imaginary hero of Rossetti's poetical story "Hand and Soul," worked on undisturbed in the peace of his studio in the North End Road. That water-colour (36 × 13 in.), exhibited at the Royal Society of Painters in Water-colours, of the forgiving Phyllis bursting from the enclosing bark of her changed form to clasp the passing Demophoön, what time the almond tree first blossomed, which proves so convincingly how well the artist could render rapid movement when he so

CARITAS

desired, was painted for Mr. Leyland, at whose sale it realized eight hundred and ten pounds. Next came *The Evening Star* (31 × 22 in.), which was exhibited at the Royal Society of Painters in Water-colours the same year, and reproduced in the "Magazine of Art" in 1884, at which time Mr. Sydney Colvin, the Slade Professor of Fine Arts at the University of Cambridge, wrote of it: "This visionary shape is the personification or embodied soul of the evening star, 'Fair star of evening, splendour of the west.' Of all the artists and poets, both of ancient and modern days, who have done their best upon the same theme, surely none has been better inspired than the painter of this calm virginal apparition floating, with half-seen face and with this exquisite simple action and lovely drift of hair and drapery, over the mysterious seaward-shelving land, with its bays and promontories and hamlets lying asleep in the cool blue-glimmering twilight." It was sold in 1895 for four hundred and fifty guineas.

The series begun the previous year was further enriched by the excellent *Night*, that wonderful harmony of deepest blues, with the stately figure extinguishing the torch and silently closing the door behind her upon the outer world; which, with a lovely half-length figure of *Beatrice* (26½ × 19½ in.) in a red dress, walking in profile along a city street, and seemingly plunged in profoundest melancholy, while three girls in the distance watch her, was exhibited the same year, and again at the New Gallery in 1893; but *Charity* (60 × 27 in.), a large water-colour of a beautiful and tender-faced woman, draped in red and blue, bearing on either arm a nude infant, while four more cluster round her feet, one clasping her long blue girdle, in the loops of which two others are enwrapped, and another sitting playing with an apple, which was sold at the sale of the Ellis collection in 1885 for five hundred and thirty pounds, was not shown until the Exhibition of the Royal Society of

Painters in Water-colours in 1890, and again at the New Gallery in 1893. *The King's Wedding*, a small, very brightly coloured water-colour painted on vellum, of the wedding guests dancing before the enthroned monarch and his bride, and *Love Disguised as Reason* (26½ × 12½ in.), a figure of Dan Cupid in a doctorial robe of blue and ermine arguing with a group of attendant girls, which was exhibited the same year and at the New Gallery in 1893, and sold at the Graham sale for nine hundred and thirty-five pounds, were the other works finished this year, while many studies were made for the *Hours*, designed in 1865, and for the Pygmalion series. *Love among the Ruins*, and *The Hesperides* in water-colours, and *The Mill* in oil were begun, and work for future years was provided for by the designing of *The Sirens*, which never attained completion, and a great triptych setting forth the story of Troy town. This last is of especial interest since, although it was never carried out in its original entirety, various portions of it, symbolical or illustrative, were executed in later years and exhibited under other titles, by which they will be referred to when mentioned in due order.

The design was at first carried on with eagerness. At the beginning of 1871 four allegorical figures for the predella were sketched in water-colour upon canvas: *Fortune* with her wheel, *Fame* overthrowing Fortune, *Oblivion* conquering Fame, and *Love* subduing Oblivion; and another portion, *Venus Concordia*, exhibited in 1893, now the property of Sir E. J. Poynter, P.R.A., representing the Goddess, attended by the three Graces, seated upon a throne, with groups of happy lovers in the background, was drawn in pencil. The necessity, however, of carrying out the set of pictures for Mr. Leyland interrupted the work for a time, and *Summer*, a graceful figure, in a thin semi-transparent white robe, passing through a curtain from a rose-garden on to a cool marble platform overhanging a pool full of forget-me-nots; *Day*, a fair-headed nude youth

DAY

with a burning torch, floating in through a door which he swings open before him, revealing a little seaport under the grey light of early dawn; and *Winter*, a matronly figure, clothed in black and white, who stands reading beside the ice-bound waters in the foreground, while she warms the unoccupied hand at a fire which blazes merrily upon the marble pavement, were all three quickly completed. A smaller set of the *Pygmalion* pictures was begun in oil this year. Another vision of *Night* (30 × 22 in.) sold in May, 1895, for four hundred and thirty guineas, a flying figure; a girl in a red dress seated at an organ against a blue background; two circular pictures of singing boys and girls; and a larger and much altered copy of the *Chaucer's Dream*, painted in 1865, were finished, while *Venus Epithalamia*, a copy of which by Mr. Charles Fairfax Murray is in existence, was painted in water-colour on canvas, and in water-colour on vellum a little picture of *The Sleeping Beauty* in a saffron dress, and *Dorigen*, the sorely-tried heroine of Chaucer's "Franklin's Tale." In this, Dorigen of Bretaigne, watching for her husband's longed-for return from over seas in "Engelond," and seeing below her among the roaring breakers "the grisly rokkes blake" which make her tremble for his safety on his voyage, stretches her hands to heaven from the window of the "castel faste by the sea" and appeals to God to sink them into hell:

> "Eterne God, that thorugh thy purveance
> Ledest this world by certain governance
> In idel [vain], as men seen, ye nothing make.
> But, Lord, this grisly fendely rockes blake
> That semen rather a foule confusioun
> Of werke, than any faire creacioun
> Of such a parfit wise God and stable,
> Why han ye wrought this werk unreasonable?
>
> . . . . . .
>
> . . . . this is my conclusioun
> To clerkes lete I al disputisoun:
> But wolde God that al this rokkes blake
> Were sonken into helle for his sake!"

A wish for which, in the end, as will be remembered, she was like to pay dear. This year was also in particular notable for the commencement in oil of the first small set of the now famous *Briar Rose* series, in which, however, the third picture of the Garden Court was not included. Various works were, as usual, designed for future development. *Love in a Triumphal Car*, drawn by bands of happy lovers, a *Tristram and Yseult*, *The Angels of Creation*, holding the spheres, which were destined to such magnificent achievement later, and that *Mask of Cupid*, which Britomart saw in the chamber of the castle of Busyrane with its tapestries of Love's victims, and its iron doors bearing the strange mottoes, "Be bold, be bold," and "Be not too bold," a subject whose elaborate symbolism and allegory were calculated to appeal in an eminent degree to the painter's imagination. First of all, just as it is set down in Spenser's "Faery Queen," Book III., Canto XII., comes Ease, the usher of the pageant, with his name "on his robe in golden letters cyphered," stalking forth in stately guise, "a grave personage

> "That in his hand a branch of laurel bore,
> With comely haviour and count'nance sage,
> Yclad in costly garments fit for tragic stage."

Behind him comes the Mask proper:

> "The first was Fancy, like a lovely boy,
> Of rare aspect and beauty without peare.
> . . . . . .
> His garment neither was of silke nor say,
> But painted plumes in goodly order dight,
> Like as the sun-burnt Indians do array
> Their tawny bodies in their proudest plight."

So he goes, dancing and fluttering "his windy fan" side by side with "amorous Desyre," blowing ever and anon "the few sparks" he carries in his hands, who seeming the elder was yet the other's son:

"His garment was disguysed very vain,
And his embroidered bonnet set awry."

Doubt and Danger, a grim pair, followed closely on the heels of this lightsome couple: the first "in a discoloured cote of straunge disguyse,"

"That at his back a brode capuccio had,
And sleeves dependaunt Albanese-wyse."

He looks suspiciously to right and left, treading delicately "as thornes lay in his waye," and leaning on a broken reed: the second with his treacherous net, Mischief, in one hand, and rusty blade, Mishap, in the other:

"Clothed in ragged weed
Made of beare's skin that him more dreadful made."

Following him with ever watchful eyes, and bending always against him "a brasen shield," comes Fear "all arm'd from top to toe," the wings on his heels still fluttering for instant flight, even from the clash and glitter of his own defences: and beside him Hope, "a handsome mayde of chearefull looks and lovely to behold," bearing her "water-sprinckle dipped in deowe." Dissemblaunce and Suspect, "an unequall paire," come next, the one "gentle and of milde aspect, courteous to all, and seeming debonaire," with her "borrowed hair," "forged deeds," and "words false coyned," twining always her two clews of silk; the other, "fowle, ill-favoured, and grim, under his eye-brows looking still askaunce," holding the lattice before his face through which his rolling eyes peer doubtfully. "Griefe all in sable sorrowfully clad," carrying the pair of pincers "with which he pinced people to the heart," walks behind with Fury "full ill appareiled

"In rags that naked nigh she did appear,"

tearing her already tattered garments, tossing wildly round her head her flaming firebrand, and roaming here and

there like a deer that has strayed during the terrors of the chase. After them go Displeasure and Pleasaunce, he "looking lompish and full sullein sad

> "And hanging doune his heavy countenaunce,"

bearing in a phial "an angry waspe,"

> "She chearfull, fresh, and full of joyaunce glad,
> As if no sorrow she ne felt ne drad,"

also carrying a phial, enclosing, however, "an hony-lady bee." Next after them comes that "most faire dame,

> "Led of two gryslie villeins, th' one Despight,
> The other cleped Cruelty by name."

Closely following them comes "the winged god himselfe" with his eyes for the nonce unbandaged, that he may see and rejoice in the sufferings of the "dolorous fair dame" with her wounded bosom, and her "trembling hart," which being cruelly torn from her breast, she is constrained to carry in a silver basin. He rides "on a lion ravenous," clapping on high "his colour'd winges twain" and shaking the darts in his right hand with which he marshals the procession "with sterne disdayne." On his heels come,

> "Reproch, Repentaunce, Shame;
> Reproch the first, Shame next, Repent behinde:
> Repentaunce feeble, sorrowful and lame;
> Reproch despightful, careless, and unkinde;
> Shame most ill-favour'd, bestiall, and blinde:
> Shame lowr'd, Repentaunce sighed, Reproch did scould;
> Reproch sharpe stinges, Repentaunce whips entwined,
> Shame burning brond-yrons in her hand did hold."

And so the Mask ends with "a rude confused rout" of

> "Sterne Strife, and Anger stout,
> Unquiet Care, and fowl Unthriftyhead,
> Lewde Losse of Time, and Sorrow seeming dead,
> Inconstant Chaunge, and false Disloyalty,

SPES

FIDES

TEMPERANTIA

Consuming Riotise, and guilty Dread
Of heavenly vengeaunce, faint Infirmity,
Vile Poverty, and lastly, Death with Infamy."

During 1872 quite an extraordinary number of designs and pictures were begun or completed. Among the latter was the *Fides* (70 × 24½ in.), and among the former *Spes* (69 × 24¾ in.), both in water-colour, and both exhibited at the first exhibition at the Grosvenor Gallery, and again at the New Gallery in 1893, and a third companion picture was begun, *Temperantia* (60 × 23 in.), a stately woman pouring water from a large jar upon the flames, on which she also tramples with unharmed feet, in which the artist for the first time made use of those elaborately folded and wrinkled draperies which are so characteristic of much of his later work. A copy of *The Evening Star*, painted in 1870, was made in oils with many alterations in colour, and with the face in profile instead of half-averted, as in the original, and the large copy in oils of the *Cupid and Psyche*, painted in 1865, which had been commenced the year before, was finished. In this, the third rendering of the subject, Psyche, wearing a dull blue dress, reclines by a fountain which gushes from a lion's head set on a green marble column into a marble basin, upon the brink of which lies the opened casket, over which a pale tongue of flame hovers. Cupid, clad in peach-coloured raiment, harmonizing with his folded wings, stoops swiftly down to her, against a twilight background of slumbering hills and sliding river carrying a single boat. It hung for many years over the mantelpiece of the hall in the late Mr. Leyland's house at Prince's Gate, and when his collection was dispersed was sold for nine hundred guineas. A small oblong oil picture of *Danae watching the Building of the Brazen Tower* (15 × 7½ in.), sold at the J. Graham sale in May, 1895, for three hundred and forty-five guineas, was followed by the beginning of *Pan and Psyche*, designed three years before, and of *Luna* (39½ × 28 in.), a figure in various

tones of blue, kneeling on a misty globe, which was finished three years later, exhibited at the Grosvenor in 1878, again at the Society of British Artists in 1892, and at the New Gallery in 1893. An oil picture of a man playing an organ was painted for the decoration of that instrument in the Earl of Carlisle's house at Palace Green, into which it is now set, and the great series from the story of *Cupid and Psyche*, which adorns the dining-room of the same house, was arranged and drawn on canvas. Part of the designs were also painted this year and at different intervals up to 1881, but in the end the undertaking was found to be too extensive for a painter with so much other work demanding his attention, and they were finished by Mr. Walter Crane, an artist who was sufficiently in sympathy with the designer to give a satisfactory appearance of unity to the whole. Many designs were also made this year for another of Morris's poems, "Love is Enough," and much study was devoted to two designs for yet another, "The Ring given to Venus," a curious half-Pagan, half-Christian tale, to be found in William of Malmesbury, while a third subject from the same work was begun in oils. The *Troy* triptych was carried still further. *Venus Discordia*, the Goddess accompanied by the Furies, and surrounded by men in deadly conflict, a companion to the *Venus Concordia*, also exhibited in 1893, and, like it, in the possession of Sir E. J. Poynter, P.R.A., was drawn in pencil, and the same subject, together with the four figures of *Fortune*, *Fame*, *Oblivion*, and *Love*, and another portion of the same scheme, the well-known *Feast of Peleus*, were begun in oils. This year, in fact, was quite notable as the starting-point of a number of the artist's most famous works, for in addition to those already mentioned, the large *Beguiling of Merlin*, and *The Angels of Creation*, were begun, and the procession of girls descending a winding staircase, which, after being known as *The King's Wedding*, and *Music on the Stairs*, became finally renowned as *The*

LOVE AMONG THE RUINS

CUPID AND PSYCHE

Golden Stairs. The large *Chant d'Amour*, *Love among the Ruins*, and *The Hesperides*, were carried further, as was the series of *The Briar Rose*, and two pictures, *Tristram and Ysculi* and *St. Nicholas*, were started, but never finished; while a water-colour of girls with lanterns in a darkling city, though not absolutely finished in the artist's eyes, was sufficiently so to leave his studio. Two sleeping girls in blue dresses were painted in water-colour on canvas, and the triptych of *Pyramus and Thisbe* was begun in the same material on vellum. The designing of *The Story of Orpheus*, and the making of numerous studies for *The Mask of Cupid*, concluded this remarkable year's work.

In 1873 the artist made a brief reappearance in public at the Dudley Gallery with two pictures, both finished that year and both begun in 1870. The first, *Love among the Ruins*, was one of the most impressive of the painter's works, with its vague hint of an untold tragedy which haunts the memory and refuses to be banished. Among the ruins of crumbled masonry and fallen columns overgrown with flowers and the entwined arches of rose-starred briars—the beauty that Nature spreads abroad to blot out the havoc wrought by man—sat the two lovers. She dressed in rich blue, with both arms round his neck, clung to him for comfort, though she turned away her face, looking out into space with heavy eyes that saw too plainly still the unspeakable horrors of the past. He attired in sad-coloured raiment with one arm shelteringly encircling her, and the other hand grasping one of hers, looked down upon her with a face full of pity, yet not without a confidence in love's power to bring forgetfulness. Behind them frowned the black shadows of archways and a stormy sky on the one hand, and on the other a desolate courtyard with a barred window, and a great doorway crowned with a broad architrave carved with cupids at play, and supported by ornamental pilasters, while through the open portal a glimpse of silent sunlit street was seen. This beautiful

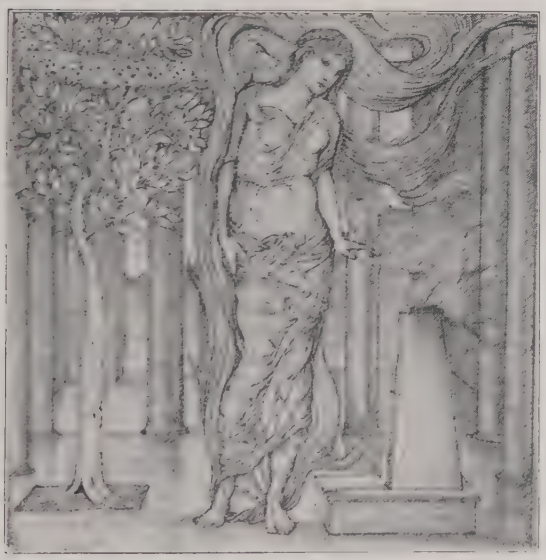
picture had been exhibited anew several times, as at Birmingham in 1885, the Manchester Jubilee Exhibition in 1887, where it was again shown in public in company with its fellow of 1873, the lovely *Hesperides*, at the Guildhall Exhibition in the City of London in the summer of 1892, and at the New Gallery in 1893, unfortunately for the last time, since within a few months it was hopelessly destroyed. According to the accounts published at the time in the Paris journals an employé of Messrs. Boussod, Valadon and Co., who wished to photograph it for reproduction, unable presumably to read the English inscription on the back declaring it in plain terms to be a water-colour, was induced by the size which protected it to regard it as an oil picture, and for some reason flooded it with white of egg, a proceeding scarcely calculated, one would think, to improve it in any case. In this one, at all events, the result was disastrous. The artist readily undertook to do all that was possible to remedy the fatal blunder, but found that it was impossible to work at all upon the horrible surface produced by the mistake, and that the injury was absolutely irreparable. *The Hesperides* (47 × 38 in.) was sold in May, 1895, for two thousand five hundred and sixty guineas. *Temperantia* and *Vesper* (30 × 22 in.), sold in May, 1895, for four hundred and fifty guineas, begun the previous year, and the *Briar Rose* series, begun a year earlier, were all three finished; and *Spes*, the water-colour of the *Girls with Lanterns*, the large *Chant d'Amour*, *The Mill*, begun in 1870, and *St. George*, were all worked on more or less. A small water-colour on vellum of *The Cumæan Sibyl* was the only other work finished this year, which, however, saw the beginning in oils of three celebrated works, *The Beguiling of Merlin*, the one begun the year before having been abandoned, the large *Mirror of Venus*, and the *Laus Veneris*, perhaps the most discussed of the artist's exhibited works, upon which most of the year's work was spent, though time was found in the

THE BATH OF VENUS

PAN AND PSYCHE

INITIAL FOR VIRGIL'S ÆNEID
FROM A PENCIL DRAWING

INITIAL FOR VIRGIL'S ÆNEID



FROM PENCIL DRAWINGS FOR VIRGIL'S ÆNEID

intervals for beginning also a large *Venus Discordia* never finished, and *The Bath of Venus*, in water-colour, and for designs of a *Pan*, a picture of *The Fountain of Youth*, and a *Dance of the Seasons*, while many drawings were also made for Morris's translation of the *Æneid*, and *The Story of Orpheus*.

The year 1874 was mainly devoted to the carrying forward of three pictures, three months being given to *The Mirror of Venus*, and two each to *The Feast of Peleus* and *Laus Veneris*, and a shorter period to a larger *Briar Rose* series of four pictures begun the year before. Two *Sibyls*, an *Annunciation*, a small design in gold on vellum, and a picture with the title *Quia multum amavit*, of Love enthroned in a temple crowning a man, shared most of the remaining five months with the finishing of the *Pan and Psyche* ($25\frac{1}{2} \times 21$ in.) begun in 1872. This charming picture exhibited at the Grosvenor in 1878, again at the Manchester Jubilee Exhibition in 1887, and once more at the New Gallery in 1893, and sold in May, 1897, for seven hundred and ninety-eight guineas, was founded upon an incident in William Morris's version of the story in the "Earthly Paradise," the attempted self-destruction of Psyche in despair at her manifold sufferings :

> "And with that word she leapt into the stream,
> But the kind river even yet did deem
> That she should live, and with all gentle care
> Cast her ashore within a meadow fair
> Upon the other side where Shepherd Pan
> Sat looking down upon the water wan."

It represents Psyche, an exquisite nude figure, half-standing ankle-deep among the whispering rushes in the river which winds away into the distance between rugged cliffs, half-kneeling on the rocky ledges of the shore, while Shepherd Pan, kneeling on the bank above with his right hand tenderly resting on her upturned head, leans down to her with deep pity in his kindly face. Designs for the first two

panels of *The Romaunt of the Rose* and for numerous figures in the *Troy* triptych, ended the year's work.

The Beguiling of Merlin, *The Feast of Peleus*, and *Laus Veneris* again took up much of 1875, but most of it was spent in working on *The Angels of Creation*, begun in 1872. The *Troy* triptych, the girls at the loom in the *Garden Court* of the *Briar Rose* series, *Quia multum amavit*, and the large *Pygmalion* set also received some attention, and the *Luna*, begun in 1872, a design of *The Fountain of Youth*, the kneeling *Cupid* who occupies the narrow central panel of the *Pyramus and Thisbe* triptych, a small water-colour replica of the *Fortune*, a small oil picture of *Hymen*, with a man and maid, exhibited at the New Gallery in 1888, were finished. The first design of the *Romaunt of the Rose* in oils, a circular picture of *Hero* lighting her signal lamp, two girls with a viol and scroll of music, and a panel of *St. George* were all begun, and numerous designs were made for a long picture, *The Triumph of Venus*, the procession in *Cupid and Psyche*, the story of *Perseus*, *Proserpine*, and *Diana*, the *Æneid*, and *The Vices*, painted and carved upon the walls of Mirth's garden, in *The Romaunt of the Rose*, Hate and Felony, Villainy, Coveitise, Avarice and Envy, Sorrow and Elde, Povert and the mysterious personage, Poope-Holy, who corresponds to Spenser's Hypocrisy.

The first five months of 1876 were wholly given up to *The Angels of Creation*, which were then finished after ten months' work altogether. These six beautiful panels (40 × 13½ in. each) were originally designed for a window erected in 1874 in Tamworth Church, representing the vision seen by Shadrach, Meshach, and Abednego in the fiery furnace. They were exhibited at the opening exhibition of the Grosvenor, in 1877, again at Birmingham in 1885, and at the New Gallery in 1893, and have been often illustrated, but though the grace and beauty of the figures, the skill of the composition, in which uniformity and variety are equally attained, the intricate

THE DAYS OF CREATION. I

THE DAYS OF CREATION. II

THE DAYS OF CREATION. III

THE DAYS OF CREATION. IV

THE DAYS OF CREATION. V

THE DAYS OF CREATION. VI

invention of the draperies, the elegance of line and form, and the subtle renderings of shape and texture in the wings, may be gathered from reproductions, it is unfortunately impossible to convey in an engraving the exquisite tenderness and modulation of the colouring which, avoiding monotony, still knits the six separate panels into one harmonious whole. The first one, a six-winged seraph with the flame significant of energy upon her brow, standing upon the vague greenness of the void, and holding the globe of the universe enclosing the spheres of light and darkness, has wings of a grey purple graduating in places into deepest blue and relieved here and there by cunning touches of pure gold. "And God divided the light from the darkness."

The second with her sad eyes, draped in a robe of blue blending into greys, and with many-hued wings of green and blue and gold, displays the ordering of chaos. "And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament." The third, also in blues of various shades brightened with flakes of gold, stands on the dry land studded with a few forlorn flowers, and shows the birth of delicate foliage within her mystic globe. "And God said, Let the waters under the Heaven be gathered together into one place, and let the dry land appear, and it was so. . . . And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after its kind, whose seed is in itself upon the earth."

In the fourth the gold is used with greater freedom, and a corresponding increase of brightness characterizes it, though the main tones are still dark. She holds the sun and moon and infinite glories of the heavens. "And God said, Let there be light in the firmament of Heaven to divide the day from the night." The fifth, still brighter in effect, stands upon the wet sea-margin strewn with fragile shells, and supports a globe containing a swift

whirl of white-winged sea-birds sweeping up from the stormy waters. "And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven." The sixth and last shows Adam and Eve new met in the Garden of Eden beside the forbidden tree, behind which the great coils of the threatening serpent are faintly shadowed forth. At the feet of the Angel of this sixth day sits the seventh, the Angel of the day of rest, flower-garlanded among roses, playing upon a many-stringed instrument. "And God said, Let us make man in our own image and after our own likeness. And he rested on the seventh day."

This magnificent work was originally in the collection of Mr. William Graham, at whose sale it passed, for the sum of one thousand seven hundred and thirty-two pounds, to Mr. Alexander Henderson, who is still the fortunate possessor of it. A small upright picture in oils of *Danae and the Brazen Tower*, also for Mr. Graham, was painted this year, and *Pyramus and Thisbe*, *Hero*, and the girls with music and viol, were finished. *The Death of Medusa*, in the story of Perseus, was begun, and three months were also spent upon *Perseus and Andromeda* for the same series. *The Annunciation* was designed, and the large picture begun, as were *The Golden Stairs*, designed in 1872, the picture of *Pan in the Woods*, designed in 1873, and afterwards named *The Garden of Pan*, both in oils, and in water-colour on linen, a small *Procession from the Romaunt of the Rose*, designed in this year. Other designs of the same period were five made in pencil from the Song of Solomon for pictures to be painted at leisure. The first of these, surrounded, as are all, by a border of conventional ornament, is illustrative of the passage which in the English version stands, "Rise up, my love, my fair one, and come away. For lo, the winter is past, the rain is over and gone —arise, my love, my fair one, and come away," the slightly

LOVE LEADING THE PILGRIM
FROM A STUDY FOR THE PICTURE

DANAE AND THE BRAZEN TOWER

SPONSA DI LIBANO

FROM THE PENCIL DRAWINGS
FOR THE SONG OF SOLOMON

K

different rendering of which, in the Latin of the Vulgate, is inscribed upon a scroll running across the top of the design. Below this, and in part concealed by it, four figures float behind the hills in the distance. On the left Winter, with his face averted, is speeding away, followed by three female figures bearing up-turned jars, from which the last drops of beneficent rain are falling in drifting showers. In the foreground, beside a winding path, the bride of Lebanon in a many-wrinkled garment stands gazing after the retreating Winter, while on the right, the Beloved, in a tunic falling in broad simple folds, but with curiously slashed sleeves, extends his hand in invitation to her.

The second is suggested by the passage, "A garden enclosed is my sister, my spouse; a spring shut up; a fountain sealed." The garden in the foreground is enclosed by a carved and battlemented wall, behind the ramparts of which three angels stand on guard with winged helmets, flame-shaped swords, and shields emblazoned respectively with the sea under the moon and stars, the teeming earth under the broad sun, and a shower of tongues of flame. Within the garden, among little circular beds of flowers, the spouse stands looking wistfully at a fourth angel crowned with a rose-wreath surmounted by a living flame, who, armed with a sword like the other three, sits on the closed cover of a circular well-head, carved with lions' heads and wreaths, beside which stands a half-unrolled scroll on which is the Latin version of the verse, "A fountain of gardens, and well of living waters, and streams from Lebanon."

The third is more especially interesting as it is the only one which has since received the purely pictorial treatment intended for all, and which, as the *Sponsa di Libano*, was exhibited at the New Gallery in 1891. It is instructive to compare the two, and to note how carefully and truly the artist differentiates between the decorative and pictorial rendering of the same composition founded on the

verse, "Awake, O North wind, and come thou South, blow upon my garden that the spices thereof may flow out." In each the bride stands among tall white lilies by a streamlet, lightly checking the fluttering of her garments in the breeze, but in the design the folds are wavy and conventional, the stream with its flower-crowned islet, and the plants themselves are stiff and formal, and arbitrarily crossed by a scroll with the inscription, "How fair and how pleasant art thou, O Love, for delights," while in the picture the draperies and landscape are rigorously founded upon nature, the white lilies are marvellously beautiful in their minute realism, and the shallow rivulet rippling between its grassy banks among many-hued pebbles, is such an one as Chaucer has described:

> "Tho saugh I welle
> The botme paved everydelle,
> With gravel full of stones shene
> The medowe, softe, swote, and greene
> Beet right on the water-side."

In each also the air-spirits are floating figures crossing one another at a sharp angle in the midst of a swirl of flying draperies, and blowing open-mouthed soft winds and dropping blossoms, but in the picture the actual representation of the breath by the diverging lines found in the design is omitted, in which respect the artist may be held to have improved upon the original of which these figures are vaguely suggestive, the masculine air-gods in the *Venus Anadyomene* by Botticelli in the Uffizi at Florence.

The fourth has for its subject the lines, "I sleep, but my heart waketh, it is the voice of my beloved that knocketh, saying, Open to me, my sister, my spouse, for my head is filled with dew, and my locks with drops of the night." In the lower part of this design, upon a marble bench covered with soft draperies, the bride reclines asleep, with feet and hands softly crossed, and above her, on an architectural pedestal, a four-winged angel sits, the watchfulness of the

THE MIRROR OF VENUS

spirit symbolized by the burning lamp held in one hand, the other being raised with a listening gesture. Behind and above, in a dim halo, the Beloved is seen standing in a knotted tangle of underwood beating upon the fast-shut door. The fifth, illustrating the verse, "Who is this that cometh out of the wilderness leaning upon her beloved," represents a group of five slender girlish figures grouped around a young tree, gazing out upon a rocky gorge from which Solomon, crowned, emerges supporting the spouse of Lebanon.

The year 1877 saw the opening of the Grosvenor Gallery, in time for which several works which had been long in progress were carried to completion: both the pictures of *The Mirror of Venus*, the small one, begun as far back as 1867, which was sold at Mr. Graham's sale for eight hundred and nineteen pounds, and the large one (48 × 78½ in.), begun in 1873, which was then exhibited and sold more recently at Mr. Leyland's sale for three thousand five hundred and seventy guineas, and again in May, 1898, for five thousand four hundred and fifty guineas: *The Beguiling of Merlin* (72 × 43 in.), also exhibited that year, sold at the latter sale for three thousand seven hundred and eighty guineas: the large *Chant d'Amour* (34 × 60 in.), begun in 1872, which was exhibited the following year, sold at Mr. Graham's sale for three thousand three hundred and seven pounds, and in May, 1898, for three thousand two hundred guineas; the water-colour, *Spes*, and a *Sibyl* (59 × 23½ in.) in a dark purple dress, both exhibited that year: *St. George* in oil, which was sold at the same sale as the *Chant d'Amour* for six hundred and fourteen pounds; a water-colour of *The Hesperides*, begun about 1869, before the other, which, however, had been finished four years earlier; and a replica of the girls with the viol and music. A small water-colour in red monochrome of *The Tiburtine Sibyl* was painted, and the large design of *Love leading the Pilgrim*, for *The Romaunt of the Rose* series, was begun. This subject was

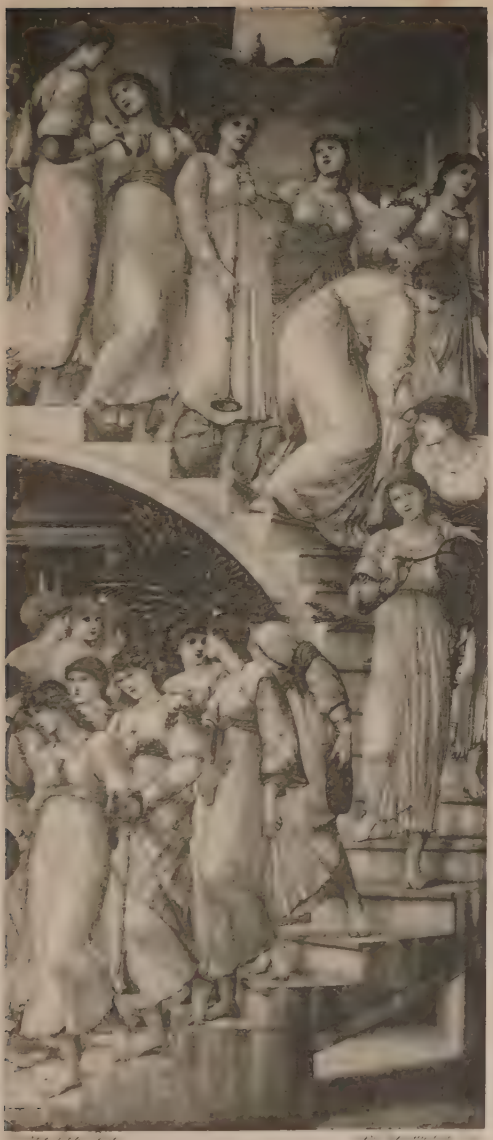
rather suggested by, than illustrative of the poem, for there is in it no passage exactly similar, though the God of Love is Chaucer's "Venus' sone, Daun Cupido," and his garland of roses and girdle of leafage, with the joyous ring of carolling birds encircling his head, is realized directly from the original:

> "And also on his head was sette
> Of roses reed a chapelette.
>
> And he was alle with birdes wryen;
> With popyngay, with nyghtyngale,
> With chalaundre, and with wodewale,
> With finche, with lark, and with archaungelle."

Bow in hand he walks barefooted but unhurt among the rough stones and sharp-thorned briars that cumber the way, while the pilgrim L'Amant, though supported and guided by Love's own hand, makes but a toilsome and painful passage through them across the rock-strewn plain which, hill-girt and brightened by great sweeps of river, spreads away to the base of ragged cliffs crowned by the walls and towers of a little city.

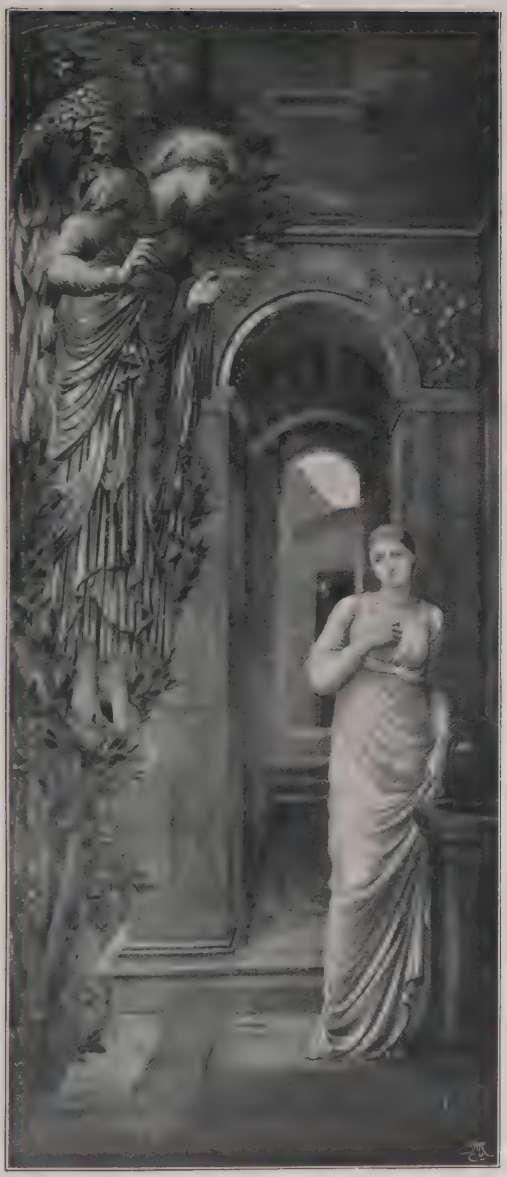
The large *Wheel of Fortune*, exhibited at the Grosvenor in 1883, and several times elsewhere since, was begun this year, and cartoons were made for the first two pictures of the "Perseus" set, *The Call of Perseus* and *Perseus and the Graiæ*, and subsequently the oil pictures were begun.

For the Grosvenor of 1878 the magnificent *Laus Veneris* (47 × 71 in.), which was begun seventeen years before, was finally finished, and at once attracted deserved attention and applause, both for the beauty of the design and feeling, and for the resplendent glow of colouring it presented against the dull olive green of the wall on which it was hung. It was again exhibited at the New Gallery in 1893. *The Mill* and *The Annunciation* and the large *Pygmalion* pictures were worked on, and the commanding figure of *Atlas* supporting the world upon his weary shoulders, and



The Golden Stairs.

THE WHEEL OF FORTUNE



THE ANNUNCIATION

the winged horse *Pegasus* for the story of Perseus, and the steel-clad *Fortitude* keeping her watch and ward beside the battlemented walls, were begun.

The earlier months of 1879 were again devoted to finishing works for the Grosvenor, and the four pictures from *The Story of Pygmalion* and the great *Annunciation* (98 × 44 in.) were ready for it by May. Both were again exhibited at the New Gallery in 1893, and the *Pygmalion* series was sold in May, 1895, for three thousand six hundred and seventy-five guineas, and again in July, 1898, for two thousand eight hundred. *The Feast of Peleus*, *The Hours*, *The Mill*, and *The Romaunt of the Rose* designs were then taken up again, together with *The Fortune* and *The Fountain of Youth*. In this year the artist went back for once to his early favourite material, pen-and-ink, in *Wisdom and the House of Wisdom*, a drawing made for an Apocrypha, exhibited at the New Gallery in 1893, and he furthermore for the first time turned his attention to portraiture at the request of his early and constant patron Mr. Graham, whose two daughters he painted. *The Wood-nymph*, designed during the previous year for a bas-relief, was begun now as a panel in oils.

In 1880, after completing *The Golden Stairs* (108 × 46 in.), which alone represented him at the Spring Exhibition of the Grosvenor, he again devoted himself to portraiture, this time painting Mr. Graham himself. The design of *The Sirens*, begun in 1870, was re-arranged, and that of *King Cophetua and the Beggar-Maid* was projected, while a picture of *Stella Vespertina* was begun. The charming fancy of *Cupid's Hunting Fields*, in which the God of Love, blindfolded and fitting an arrow to his bow, steps down among a bevy of damsels, nude and draped, by a riverside, one of whom lies crouched upon the ground beneath his very feet, while the others turn to escape, was painted in low tones of grey and green. The rest of the year was spent in preparation for the Winter Exhibition at the

Grosvenor Gallery, at which a large number of studies and designs, for the most part decorative, were shown. The most purely pictorial was the fine circular panel of Christ coming to judgment, known as the *Dies Domini* (44 inches in diameter), with its impressive pitying Saviour and lovely angel faces looking out from a superbly designed cluster of rustling wings. The *Wood-nymph* and the *Sea-nymph* (each $47\frac{1}{2} \times 47\frac{1}{2}$ in.) are less easy to adjudge to either class, since they confuse, in a fashion unusual with this artist, the qualities of both. Indeed, in the latter his generally impeccable appreciation of the subtle limits of each seems for once to have failed him, and we find a highly modelled and finished figure, and fish most carefully studied from nature, against an unconsonant background of crudely conventionalized waves.

The Grosvenor, in 1881, to the universal regret, contained no contribution from the artist who to most visitors afforded its principal attraction, though *The Feast of Peleus* ($15 \times 43\frac{1}{2}$ in.) was finished very shortly after it opened. The artist's appetite for portraits, meanwhile, seems to have grown by what it fed on, for three more were painted this year, those of *Mr. Benson*, *Lady Frances Balfour*, and *Miss Gertrude Lewis* ($21 \times 16\frac{1}{2}$ in.), exhibited at the New Gallery in 1893. Three small panels in oil of *Angels* were also painted, and reproduced on a larger scale in water-colours. The *Cupid and Psyche* series in the dining-room at Palace Green, begun in 1872, received the finishing touches, and *The Wheel of Fortune*, *The Mill*, *King Cophetua and the Beggar-Maid*, *The Hours*, *The Romaunt of the Rose*, and *The Fountain of Youth* were worked upon at intervals. This last was thenceforth abandoned as being on too ambitious a scale, and the central fountain with one figure alone remain, but unfinished. A picture of *King Arthur in Avalon* was designed and partly worked out; a large replica of the *Phyllis and Demophoön*, renamed the *Tree of Forgiveness*, and a larger

DIES DOMINI

WOODNYMPH

L

PHYLLIS AND DEMOPHOÖN

Feast of Peleus, were begun, and many studies made for a contemplated picture to be called *Love's Wayfaring*.

Contrary to expectation *The Wheel of Fortune* was not finished when the time arrived for sending in to the Grosvenor Gallery Exhibition for 1882, but *The Mill* (78 × 36 in.), a very beautiful picture representing three girls in blue, green, and brown, dancing hand-in-hand beside a river to the piping of a musician, against a background of great water-wheels by which people are bathing, which had been begun twelve years before, was finished and sent in, together with *The Tree of Forgiveness*, and two small pictures, *Perseus and the Graiæ* (12 × 17 in.), now called *The Grey Graiæ*, and *Earth*, seated with a child at her feet, were painted for it, while the small *Danae and the Brazen Tower* of 1876 was lent by Mr. Graham, and *The Feast of Peleus* (15 × 43½ in.), a *Study of a Child*, the sweet-faced *Angel* draped in blue, and the monochrome of *Cupid's Hunting Fields* of two years before, made up the artist's contribution. The rest of the year was mostly given to *Arthur in Avalon*, though the picture, *Mary Magdalen at the Sepulchre*, called afterwards *The Morning of the Resurrection*, was begun; *The Hours*, *The Flight of Perseus* from the avenging Gorgons with its wonderful movement, and *The Romaunt of the Rose* were carried forwards, and a number of designs for Sea-nymphs and Sea-children, and illustrations to the names of flowers, were executed.

The first months of 1883 were given to the finishing of the large *Wheel of Fortune* (78 × 39 in.) and *The Hours* (29½ × 71½ in.), begun in 1870, six beautiful figures seated in a row and expressive by their actions of the differing occupations of the day: the first arrayed in rich blue, newly awakened; the second donning her orange garments; the third in red, spinning; another in green, feasting beside a fifth in crimson who plays a musical instrument; and, lastly, the sixth in purple, sinking to

rest. These were exhibited at the Grosvenor together with another of the *Angels* of 1881, and a portrait, painted that spring, of *Philip Comyns Carr* (27½ × 18½ in.), which was characterized by a critic at the time as "the saddest and intensest portrait of a little boy that was ever painted." A portrait of *Mrs. Burne-Jones and her two Children* was next begun, and the smaller *Fortune* and *The Pilgrim at the Gate of Idleness* for *The Romaunt of the Rose* were worked on. Many studies were made for *Arthur in Avalon* and *King Cophetua and the Beggar-Maid*, and a full-sized cartoon of the latter was drawn and coloured, which became the property of Mr. Graham, and was sold at the sale of his pictures three years later for seven hundred and sixty-six pounds. Two small water-colours of *Hope* and a girl against a background of Sussex downs were painted in the summer, but the work of this part of the year was grievously interrupted by ill health, which in the autumn culminated, and fortunately ended, in a fever. This period of enforced relaxation was happily followed by an access of increased vigour, which facilitated, during the winter and the spring of 1884, the completion of one of the finest, if not the finest of the artist's works, the magnificent *King Cophetua* (115 × 53 in.) in his flashing armour humbly laying down his splendid crown at the feet of the sweet Beggar-Maid seated in her modest grey gown upon the purple cushions of his throne. The picture, owned by the Earl of Wharncliffe, was reproduced in the first and larger edition of this work. This picture, exhibited with the graceful *Wood-nymph* seated among the foliage of a tree, at the Grosvenor the same year assured finally the painter's claim to the highest place in English art, and convinced even the most obstinate carpers of his unequalled powers. In June the subject of the *Briar Rose* was taken up again, and the first of the series, *The Briar Wood* was worked on unremittingly until November, with the exception of the slight interruption caused by the finishing of *Flora*, begun

SIBYLLA DELPHICA

FLAMMA VESTALIS

nearly twenty years before, and the painting in July of a portrait of *Miss Fitzgerald*. In November the painter returned to the story of Perseus, and during the next five months produced full-sized water-colour cartoons of the last three subjects, *The Rock of Doom*, *The Doom Fulfilled*, and *The Baleful Head*.

These being nearly finished in April, 1885, he again returned to the *Briar Wood*, and finished it. The summer was devoted to studies for *Arthur in Avalon*, and the autumn, after the completion of the smaller *Wheel of Fortune*, which was begun before the larger one in 1871 and differs somewhat from it, to the fourth of the *Briar Rose* pictures, that one in which the Princess lies asleep among her ladies in *The Rose Bower*, and a picture of a girl in a garden by a river.

These were pretermitted in the beginning of the following year, 1886, to allow of the completion of *The Morning of the Resurrection*, *Flamma Vestalis* (43 × 15½ in.), a delightful half-length figure in profile of a fair-haired girl in a dark blue dress, with a head-dress of lighter blue, carrying a rosary, and the *Sibylla Delphica* (59 × 23½ in.), a figure in a gorgeous orange robe standing in a doorway beside a burning tripod and reading the mystic messages from leaves of laurel. These three were exhibited at the Grosvenor in the spring, and *The Depths of the Sea* (77 × 29 in.), painted on purpose, formed the only contribution which the artist ever made to the Academy. The delicate tones of this lithe mermaiden swiftly dropping into the abyss with the hapless mariner clasped in her arms were not seen to advantage in the glare and confusion of the Academy walls, and the artist wisely refrained from again submitting his productions to so undesirable an ordeal, but his doing so on that occasion enabled Mr. Harry Furniss to include a humorous burlesque of it among his not always too good-natured artistic jibes. The summer was spent on *The Rose Bower*, the completion of a portrait

of *The Painter's Daughter* (36 × 25 in.) begun the year before, and exhibited at the Grosvenor in the following spring and again in 1892 at the Society of British Painters in Suffolk Street, and *The Garden of Pan* (60 × 73½ in.), designed in 1876, which was finished during this winter and the spring of 1887 in time for the Grosvenor, as were *The Baleful Head* (60 × 50 in.) in oils, that one of the *Perseus* series in which he harmlessly satisfies the curiosity of Andromeda by showing her the deadly face of Medusa reflected in the waters of an eight-sided marble fountain in a garden, and a portrait of *Katie* (24 × 49 in.), daughter of Mrs. Lewis, lying reading on a reddish sofa in a black dress. Another portrait finished about the same time, but not yet exhibited, was that of the daughter of Professor Charles Eliot Norton, of Harvard University.

The design made in 1876 for the great *Annunciation* was next worked on for awhile in water-colours, and a replica made in the same material of *The Depths of the Sea*. A small pencil drawing of St. Francis receiving the stigmata from the crucified Christ, made about the same time, was destined to travel far, it having been taken by Mr. Clifford on a journey he generously made to the Fiji Islands in order to convey to the ill-fated Father Damien, nobly suffering among the lepers at Molokai, an Indian oil which was fondly hoped to be an infallible specific for the terrible disease, a kindly aim unhappily frustrated by the lamented death of the heroic priest soon after his would-be rescuer's arrival.

The Garden Court of the *Briar Rose* series, an *Angel* playing cymbals, and a *St. George*, shared the labours of the remainder of the year with ten more of the designs for the names of flowers which were begun in 1882.

The Rock of Doom, *The Doom Fulfilled*, and an enlarged rendering of *The Brazen Tower* (90 × 45 in.) all three in oils, were finished in the spring of 1888 and shown at the first exhibition at the New Gallery, the artist with many of

THE STORY OF PERSEUS
THE BALEFUL HEAD

L'AMANT

his fellows having withdrawn from contributing to the Grosvenor under the conviction that in the regrettable dispute of the previous year between Sir Coutts Lindsay and his assistants, Messrs. Comyns Carr and Charles Hallé, the right lay on the side of the latter. He further supported the new venture with the picture of *Hymen* painted in 1875, and a large number of designs and studies, including the curious frontispiece to "The Dream of John Ball" by William Morris, the subject which was afterwards re-drawn in a larger size and published in the "Daily Chronicle," 1895. *The Council Room*, the second of the *Briar Rose* series was worked on for a time, and the end of the year was spent upon two pictures, one of the *Nativity*, the other of *A King and a Shepherd*, lowly and lofty alike under the guidance of an angel, which were finished in December for St. John's Church at Torquay, and *The Bath of Venus*, begun in 1873, a beautiful nude figure, surrounded by attendant maidens, gliding down the marble steps of the bath into the clear water below, which was sent at once to the Institute at Glasgow.

In 1889 a companion picture to *The Pilgrim at the Gate of Idleness* from "The Romaunt of the Rose" was begun, representing L'Amant gazing with rapture upon the beautiful woman typified by the Rose so long pursued through difficulties and dangers innumerable. The great water-colour of *The Star of Bethlehem* was also begun, but nearly the whole of this year and the early part of 1890 were spent in finishing the magnificent *Briar Rose* series which were bought by Messrs. Agnew, and exhibited during the summer to ever-increasing crowds of delighted visitors.

Of the beauty of these there could indeed be no two opinions. Individual preferences for one or other there inevitably were. Some singled out as most enchanting the first, *The Briar Wood*, poetically denoted by William Morris:

"The fateful slumber floats and flows
About the tangle of the rose.
But lo the fated hand and heart
To rend the slumbrous curse apart."

And were well justified by its charming gloss upon the old story of the Sleeping Beauty, foreshadowed long years before in a set of tiles designed for Mr. Birket Foster's house at Witley, of the pre-destined Prince, in the deep bosom of the wood, finding enmeshed among the blossoming tangles of the briars the armoured rivals, their helmets fallen from their brows, their blazoned shields caught up among the leaves and flowers, who, forestalling the fated hour of disenchantment, have sunk together beneath the drowsy spell. To others the second gave most delight: *The Council Chamber*, with its wealth of decoration, carvings and inlayings, marble and embroidery, in which the venerable King, with long white beard down-sliding to his feet, sits on his jewelled throne amidst his councillors and guards, chancellor and treasurer, general and sentry, one and all wrapped in slumber and wreathed round by the strong briar shoots which thrust in through the golden gratings, while—

"The threat of war, the hope of peace,
The kingdom's peril and increase
Sleep on, and bide the latter day
When Fate shall take her chains away."

The third and the fourth, however, probably divided the suffrages of most spectators. The lovely *Garden Court*, where—

"The maiden pleasaunce of the land
Knoweth no stir of voice or hand,
No cup the sleeping waters fill,
The restless shuttle lieth still."

Here, beneath the grey walls, the attendant maidens sleep

STUDY FOR "THE LEGEND OF THE BRIAR ROSE" SERIES

PAINTED TILES AT THE HILL, WITLEY

peacefully in the warm sunlight of the summer afternoon. Three of them were weaving gorgeous tapestries upon the loom when the spell fell on them, of whom one has rested the long hundred years away in the act of casting the shuttle through the warp. Three others sleep beside the sleeping fountain, and round and over all twines the sweet briar-rose, binding the erstwhile busy loom, choking the well, and deadening the bell to silence lest a chance breath of air drifting in from the work-a-day outer world should rouse even the dead echoes with its murmur. And *The Rose Bower*—

> "Here lies the hoarded love, the key
> To all the treasure that shall be.
> Come, fated hand, the gift to take
> And smite the sleeping world awake."

The fated hand is very near at last. All through the weary night the brave young Prince has struggled through the brake without, and now, as the red dawn blushes brightly in at the open casement, his foot is at the door. Already the beautiful Princess in her white garments is dreaming the last sweet dream of her deliverance, and in her sleep half turns as though to welcome the timid kiss of him who brings it.

It is a marvellous succession of poetic visions, but written words can barely serve to call up faintly pleasant recollections in the minds of those who saw the pictures at the time of exhibition: not even reproduction in black and white could supply more than a suggestion of the play of fancy, the fertility of inventiveness, the tender witchery of the inspiration, and the grace and harmony of line and grouping; while neither one nor other can convey the vaguest reflex of the splendour of the colour, or of the manifold excellencies of technique. They should have passed into the keeping of the nation to stand for ever as monuments of English art, that future generations might come at will

and share the pleasure that was permitted to us for too short a while.

The enthusiasm created by their transcendent qualities was immediate and universal. It was admitted very generally that works of highest art distinguished alike for execution and conception had never before been brought to such perfection by an English painter; some even went so far as to defy the world at any period to show forth, if not their superiors, at least their equals: no words of praise could be too warm for them.

The rest of the year and the spring of 1891 were given entirely to *The Star of Bethlehem* and the *Sponsa di Libano*, which were both finished and exhibited at the New Gallery that year.

A long and painful illness now unhappily intervened to stay the painter's hand, and it was not until the spring of 1892 that he was well enough to once more resume work upon the earlier *Briar Rose* series in oils and *The Sirens*, both of which, though nearly finished, never attained actual completion. The large design of *The Annunciation* for the American Church at Rome was produced this year and sent to the Murano Glass Company for execution in mosaic. *The Pilgrim at the Gate of Idleness* and *The Heart of the Rose* were next taken up and completed in time for exhibition at the New Gallery in 1893, and the large *Perseus and the Graiæ* was also finished about the same time and exhibited at the Salon in the Champ de Mars, Paris. A design for *The Tree of Life* also executed in mosaic was carried out and a portrait of *Miss Gaskell* painted this year, but most of it was given up to a reproduction in oils as exact as may be under the altered circumstances of the beautiful *Love among the Ruins*, the destruction of which has been already noted. These were exhibited at the New Gallery in 1894, together with *Vespertina Quies*, a three-quarter length figure of a beautiful girl in nearly full face, resting her right arm on a balus-

THE HEART OF THE ROSE

VESPERTINA QUIES

trade, the hand wearing a ring, which she touches with the fingers of the left. *Danae* and *The Hesperides* were again seen this year at the Guildhall, and a recently finished picture in body colour of *Sir Bors, Sir Perceval, and Sir Galahad at the Chapel of the San Graal* was exhibited at the Society of Painters in Water-colours, the much exhibited *Hesperides* being at the Guildhall. The year was devoted to advancing several works, among which *The Fall of Lucifer* with its down-drifting clouds of despairing rebel angels, a delightful portrait of little *Miss Dorothy Drew*, the first version of the fourth of the *Briar Rose* series begun in 1873, and *The Wedding of Psyche* were ready for exhibition at the New Gallery in 1895. In the spring of 1896 the Fine Art Society devoted their galleries to an exhibition of the artist's studies and drawings, which attracted much attention, and Messrs. Agnew showed *Music*, sold in 1894 for five hundred and ninety-eight guineas, and *The Hesperides*. His contributions to the New Gallery were *Aurora*—"Day's harbinger comes dancing from the east"—a female figure dancing across a bridge in the golden dawn clashing awakening cymbals as she goes, and *The Dream of Launcelot at the Chapel of the San Graal*, showing Sir Launcelot in his sleep hearing the harsh judgment of the guarding angel standing in the chapel doorway: "Sir Launcelot, more hard than is the stone, and more bitter than is the wood, and more naked and barer than is the leaf of the fig-tree, therefore go thou from hence, and withdraw thee from this holy place." To the Guildhall the same summer *Green Summer* and *Love disguised as Reason* were lent by their fortunate possessors, while the winter exhibition of the Society of Painters in Water-colours included some studies only, as in 1895. *Sponsa di Libano* was exhibited the same autumn at Liverpool. The New Gallery in 1897 contained only one of the artist's pictures. *The Pilgrim of Love*, begun in 1877, the pencil drawing of which has been already referred to. Much time was subsequently given to work on *Arthur*

in Avalon and to the completion of *The Prioress' Tale*, begun as far back as 1869, and a figure of *St. George* in arms, which were sent to the New Gallery in 1898, while the *Doom Fulfilled*, from the *Perseus* series, first exhibited in 1888, was again seen at the Society of Painters in Water-colours

THE PRIORESS' TALE

CHAPTER III

His Decorative Work

REMARKABLE both for its quantity and quality as Sir Edward Burne-Jones's pictorial work is, and frequent as have been the opportunities given to the public of late years for forming an opinion of it, he is to this day, as I imagine, more widely and more favourably known by his still more numerous productions of a decorative character. This is not necessarily due to any intrinsic superiority in them, though there are critics who maintain that in them only is he seen at his best, but to the wider field they cover and to their easier accessibility. It is not a mere chance coincidence that links the sudden revival of decorative work of every kind during the latter half of this century with the spreading abroad of democratic doctrines. Pictorial art is in its essence aristocratic, the privilege of the few and wealthy.

Works of such price as this artist's pictures inevitably fall into the hands of private patrons, and after their first appearance in a public gallery, if even they attain to that, are caught away from the general eye only to emerge again occasionally, at uncertain intervals and for a brief space, while other patrons dispute at Christie's the right of future guardianship. How eagerly the lower classes seize every occasion of overleaping this barrier of individual ownership, may be witnessed by the crowds that throng the exhibitions at the Guildhall, and though—as in the case of two men overheard arguing, some years ago, before *The*

Wheel of Fortune, the one maintaining that the victims of the remorseless goddess were on the rack, while the other, with a more grisly knowledge, declared that they were being broken on the wheel—his works may fail to be quite understanded of the many, the interest they excite in all can only be a sign of good.

Art decorative, on the other hand, is largely popular and democratic, and it is notable, in passing, in this connection, that, with a single portrait, only one of his pictures, the smaller *Chant d'Amour*, has yet secured a home in the United States, where several windows already represent him to the people of a nation most ready of all to learn the lessons of æsthetic beauty. Much decorative work, of course, tends also to the embellishment of private houses, but a large remainder becomes, as far as free enjoyment of it goes, the property of all, and counts its admirers by tens of thousands while the picture reckons only hundreds.

Another reason for this wider field of influence occupied by works of such a nature is to be found in the conditions of their manufacture. In pictorial work of this elaborate nature the details must be carried out with a minute precision, each leaf and flower must be the subject of patient study by the artist, and every touch must be laid on with loving care and by the master's own hand, whereas in decorative work the treatment may be broader, and the undivided attention of one man is less essential, so that the execution may be intrusted, in large part at all events, to less skilful workmen whose time is of less value.

In this last point the designer was particularly fortunate, since he found in William Morris a mind in singular affinity with his own, and in the craftsmen, trained under his control, hands admirably adapted to carry to the utmost pitch of excellence any idea that he might indicate. In the magnificent piece of tapestry, for instance, *The Adoration of the Magi*, the wealth of floral decoration that crowds the foreground, the slim white lilies, blue iris, pink

FROM ARRAS TAPESTRY, "THE QUEST OF THE SAN GRAAL," AT STANMORE HALL

EXECUTED BY MORRIS AND CO.

EXECUTED BY
MORRIS AND CO.

FROM ARRAS TAPESTRY
AT STANMORE HALL

EXECUTED BY
MORRIS AND CO.

FROM ARRAS TAPESTRY
AT STANMORE HALL

columbine, scarlet poppies, and varied leaf and herbage, were merely suggested in the original design, and as they now hang in the choir of Exeter College chapel were worked out in exquisite finish upon the work with many-coloured threads by the weavers themselves from Morris's designs. How much, in fact, was left in this case to the trusty co-operation of that artist may be gathered from the design for yet another tapestry, *The Vision of the Holy Graal*, here reproduced, which was on view at the Arts and Crafts Exhibition in 1893.

It is in this perfect sympathy of aim and method between the two that we discover the reason of the mighty force, already briefly hinted at, that they exerted over the domestic art of the last thirty years, a force that has at times been misdirected and misused, though not by them, and which, especially in the hands of ignorant and senseless followers, threatened at one time, during the mad fever of the so-called Æsthetic craze, to make the word Art to stink in the nostrils of all reasonable men and, paralleling the fable of King Stork and King Log, to prove a greater curse than the dull unconcern it had displaced.

For this dead folly, however, neither Burne-Jones nor William Morris can be held to blame. The one never faltered in design, the other never failed in execution; and so completely were the two always in harmony, that one might safely predicate that, had their parts in life been changed, Morris would have so designed and Burne-Jones so have fashioned. The world has yet to reckon up its debt to the blind chance that brought about that meeting in the Oxford College so many years ago.

To measure year by year the flood of beauty that they poured into the world would be a serious undertaking; to merely indicate here and there the most important and typical details is all that can be attempted here. There is scarcely a single department of the Applied

VYNER MEMORIAL WINDOW
CHRIST CHURCH, OXFORD

details of her legend are very meagre, and those who devote themselves to the not easy task of making out the sixteen incidents from it represented in the various compartments of the two lights, will probably find no little difficulty in discovering authority for them all. The general effect of this gorgeous mosaic of colour is very splendid, but a close examination reveals much crowding and confusion in the separate panels, owing to an unlucky mistake of Mr. Woodward's, the architect to whom the commission was due. He was, at the time, extremely ill—he died, in fact, a little later—and in the weakness of memory resulting from this state of health, he gave to the artist a set of measurements upon too large a scale. The mechanical reduction to which the cartoon was subsequently, of necessity, submitted, has naturally affected, unfavourably, the clearness of the designs. A great window of *The Creation* for Waltham Abbey, designed in 1861, was the last work done for Messrs. Powell. Thenceforth in the production of stained-glass windows the names of Burne-Jones and William Morris are inseparably associated.

Various and numberless, in fact, as the results of their co-operation have been since Morris, many years ago, on leaving his desk in the office of Mr. Street, the architect, began the business which was destined to reform the taste of England, they are seen most conspicuously in this stupendous catalogue of stained-glass windows, designed for him by this artist, and executed by him and his workmen, many of the cartoons for which have been exhibited in recent years. So prolific were they in this particular branch of art that the mere list, included later on, extends to an astounding length, and even a brief description of them all would stretch this volume beyond all convenient limits. It seems incredible that one man could have produced so much, and it is only when one knew with what extraordinary speed and certainty the artist worked out the cartoons, that the apparent impossibility vanished,

to leave behind it a growing wonder at the precision of eye and hand, which never hesitated, the wonderful fertility of invention, which never halted, and the profound knowledge of form and fold ever ready to be drawn upon for details of every kind.

As an example, but one of many that might be cited, of his admirable use of wings and drapery alone to secure a rich decorative effect, we may refer to the two splendid windows in Salisbury Cathedral, executed in 1879, the *Angeli Laudantes* and *Angeli Ministrantes*.

In each there are two figures only, in the first, harping upon harps of gold, in the second, pausing in the path of mercy to rest awhile their weary sandal-shod feet, and bearing the palmer's cloak marked with the cockle-shell of St. Jago, the pilgrim's staff and bottle and bag of meal, but so elaborate is the modelling of the garments, so skilful the arrangement of the wings, that the whole heavenly host could not produce a more complete effect of well-filled space, without confusion, in which each line and shadow is full of interest and importance. The cartoons for these in coloured chalks were sold in April, 1898, for fifty-one guineas. A simpler and more conventionalized result is seen in the two angels from the window in St. Peter's Church, Vere Street, executed in August, 1881. The centre light displays the meeting between Christ and the woman of Samaria beside the well, with its straight shafts supporting the beam from which the pulley hangs, while these sweet figures stand on either hand. The decorative quality is here obtained by the multiplication of more formalized folds and plumage, happily relieved from the danger of looking "fussy" by the broad surfaces of the scrolls which the angels hold. A yet more conventional art is ably utilized in the small panel of the *Pelican*, a portion of a larger window in Ingestre Church in which the bird is seen feeding its young with its own blood, according to the tradition, upon the branches of a purely Gothic tree.

"THE GOOD SHEPHERD": WINDOW IN ST. JAMES'S CHURCH, MARYLEBONE

THE PELICAN
CARTOON FOR STAINED GLASS

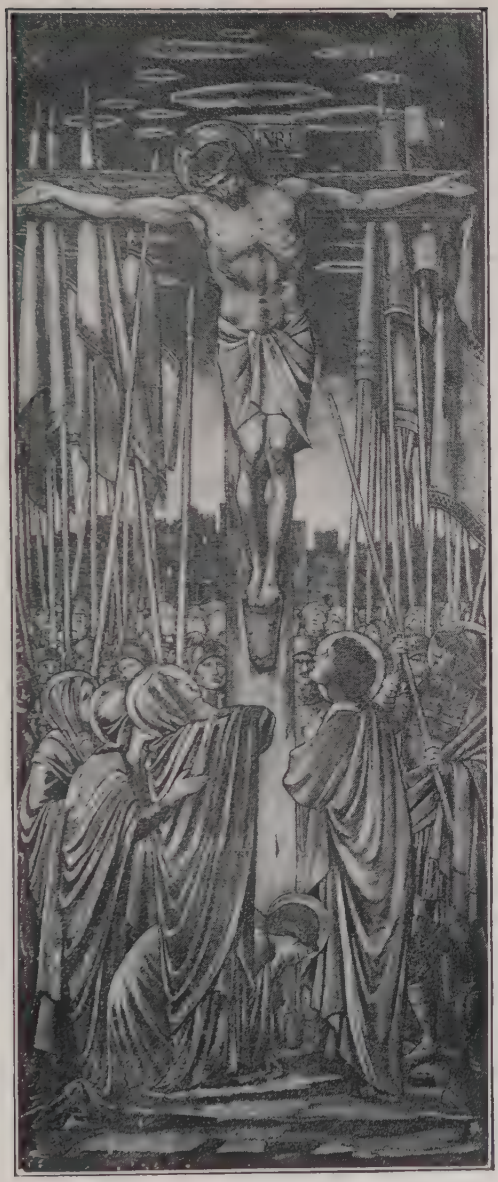
A still more beautiful instance of the use of simple figures with complicated draperies is found in the lovely *St. Cecilia* window, executed in 1874-5, a companion to the *St. Catherine*, executed in 1878, in Christ Church Cathedral at Oxford, in which, moreover, it is enhanced by the soberness of the colouring which, with the exception of a few touches of stronger hues in the lower panels, is green, and white, and gold, symbolic of the lily of heaven, into which mediæval commentators tortured the meaning of her name. The saint herself stands in the middle, with attendant angels on either side bearing the palm of martyrdom, who hush their harmony while she plays. Below the left-hand angel St. Cecilia, seated on her bed, reads to her husband Valirian the lesson of chastity. In the centre the angel brings to them the miraculous proof of the justification of her faith which he demanded from her:

> "Valirian goth home, and fint Cecilie
> Withinne his chaumbre with an aungel stonde.
> This aungel had of roses and of lillie
> Corounes tuo, the which he bar in honde."

The lilies symbolical of virgin purity, the roses of victory over death. In the third, the executioner holds her by one hand as she kneels on the floor of her bath-room which is seen in the background, the steam still rising in it after the ineffectual attempt to roast her to death. With his sword raised he is about to strike the first of the three blows which failed to cut off her head.

> "And for ther was that tyme an ordinaunce
> That no man sholde do man such penaunce
> The ferthe strok to smyten, softe or sore,
> This tormentour durste do no more."

A similar effect of broken surface and colour is obtained by other means in the two grand windows designed in 1887 for St. Philip's Church at Birmingham, the full-sized cartoons for which carefully worked out in black and white here re-



THE CRUCIFIXION: CARTOON
FOR STAINED GLASS

since it can scarcely be properly perceived in illustrations on a small scale. Though each is complete in itself, the lines of it assist and carry on those of the other; and the masses of light and shade are most artistically distributed so as to balance one another without undue monotony. This dexterous handling of a crowded space is further illustrated in the window in Trinity Church, Boston, executed in 1883, which, however, will be referred to more at length later on.

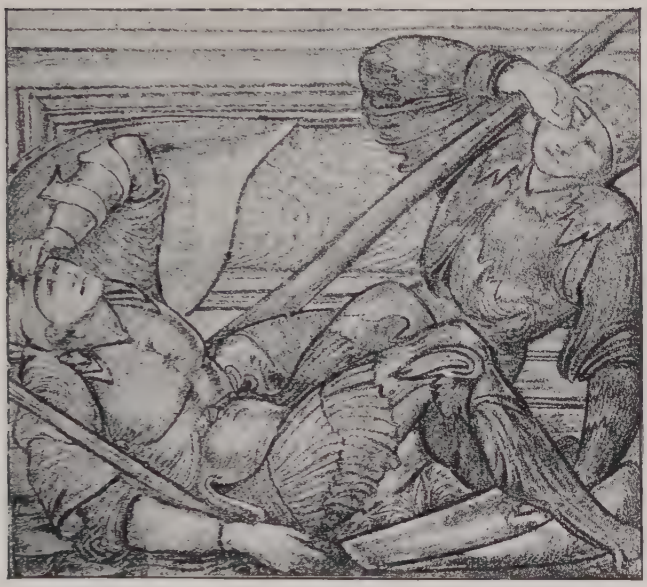
The perfection of composition, and the studied use of vacant spaces, so valuable in stained glass when well managed, are best seen in the great *Judgment* window at Easthampstead, the cartoon for which, drawn in 1875 and subsequently coloured in wax in 1880, was exhibited at the Grosvenor in the winter of 1881. In the centre light of this magnificent piece of decoration the stately figure of St. Michael stands on a cloud, the banner of Christ in one hand, the folds of it forming a background for his head, the great scales for the weighing of good and evil in the other. Beneath him, giving solidity to the group, three winged angels are seated, the middle one of whom, with a stern expression, reads from the wide open book of doom. The angel on his right, symbolic of the sheep that shall be set on the right hand of the throne as signs of their salvation, looks on with fearless calm, while he on the left, the side of the goats that are condemned, shrinks back in horror, covering his face from the dreadful sights to come. The curved line of the lower part of this mass is carried up in a graceful sweep through the lights to the right and left by cloudlets supporting angels, two on either side, blowing the great trumpets that summon the souls to judgment. The upper portions of these two side windows are treated in almost horizontal lines defined by the seated figures of saints and prophets, six in each, while the upward sweep which forms the leading feature of the composition and gives such a movement of swift, smooth descent to the central figure is

intensified below by the figures of the quick, who stand at the extreme sides covering their ears, appalled at the strong clamour of the dread summons, and by the variously crouching and half-risen figures of the dead struggling from marble monument or common earth, the awkwardness of excessive regularity being averted by a nearly erect female figure starting from a carved sarcophagus in the centre. The treatment of the lines, the variety of the details, and the apportionment of intricate draperies and simple folds, delicate plumage and broad feather masses, and plain surfaces of sky, are quite masterly, and combine with the beauty of the individual figures to render this one of the painter's finest efforts in this direction.

Another example of the expression of swift movement conveyed by the artful use of simple line is found in a window, executed in 1882, representing the *Resurrection*, in Hopton Church. Here, while the soldiers guarding the sepulchre start half-awakened from their slumbers, an angel lifts up the stone that covers it, and the Saviour, with an inexpressible lightness, soars rapidly heavenwards.

A second instance, on the other hand, of the conjoining of three lights into one harmonious picture is found in a window of the *Stoning of St. Stephen*, in Morton Church, and another in one put up in 1882 at Biarritz, in France, showing the *Marriage of Cana*, where the composition is bound together by the long horizontal lines of the table and the folded hangings that shut the apartment from a forest beyond, which run across it interrupted by an exquisite group of girls in the foreground, who are marvelling at the miracle in process of being wrought by their unconscious hands, while the host, a portly burgess, holds up a goblet of the new-made wine to the wondering guests.

How equally resourceful the artist is in the ordering of smaller groups of two or three figures only might be shown by countless specimens were there space for it, but mention must suffice of a charming design carried out in 1887 for



CARTOON FOR STAINED GLASS

CHRIST AND ST. MARY MAGDALENE
CARTOON FOR STAINED GLASS

ST. MIRIAM: FROM
A CARTOON FOR STAINED GLASS

St. James's Church, Weybridge, in which St. Anne, a dignified figure, sits in full face supporting a large volume on her knees which the sweetly girlish Virgin Mary keeps open with her hands, while with her head leaning on her mother's shoulder, whose left hand softly caresses it, she reads from it. The panel of *Christ and the Magdalen* from Rochdale Church, an excellent example of the deft handling of a difficult space, and the little group of the interrupted sacrifice of Isaac by Abraham, illustrate the same fact equally convincingly.

Words, however, must fail utterly to describe the differing schemes of colour employed, some glowing with the brilliant hues of gems, others delicate variations of but three or four tints. The contrast between the two cannot be seen to better advantage anywhere than in the Cathedral of Christ Church, Oxford, where the archway at the entrance to the choir is flanked on each side by a specimen of either style, the *St. Frideswide* window almost dazzling in its splendour, and the enchanting *St. Cecilia* window, whose delicacy has been already mentioned.

The infinite variety and unfailing charm of his single figures is very notable, whether the subjects are scriptural or profane. Of the former may be instanced the three figures of *Jephtha's Daughter*, *Ruth*, and *Miriam*, from the Edinburgh windows, and of the latter the six-light window designed in 1883 for a house at Newport, Rhode Island, in the United States, which also show the happy faculty the artist possessed of divining appropriate subjects. These, since the windows in the majority of cases were intended for church decorations, were mostly chosen from the Scriptures, but when, as in this case, the field of choice was larger, he employed a pleasing ingenuity. At Newport there is an old round tower of unknown origin, but of a similar character to the well-known Irish ones, which has been fought over with much archæological fervour, and is by some maintained to be a relic of the stout Norse rovers,

Bjarni and Leif, son of Eirik the Red, Thorvald, Thorstein and Gudrida, his wife, Thorfinn Karlsefne, and others, who about the years 1002 and 1010 set sail so fearlessly in their little vessels across the dreadful rollers of the wide Atlantic and settled for a time in an unidentified country which they called Vineland, which may have been Connecticut, but which was beyond all question on the North American coast, thus discovered by them centuries before Columbus ever set eyes upon the outlying island of San Salvador. Three of these sturdy voyagers, *Thorfinn Karlsefne*, *Gudrida*, and *Leif the Lucky*, are represented therefore in the lower panels of the Newport window, while above are the three chief gods of Scandinavian mythology; on the left, *Thor* with his mallet, Mjölnir, his death-dealing bolts, and the goat Tanngnióstr, the Tooth-gnasher, who with Tanngrisnir draws his chariot thundering athwart the heavens; in the centre, *Odin* the All-Father, the Wanderer of Wagner's Nibelungen cycle, with his two wolves, Geri and Freki, at his feet, and the two ravens, Hugin and Munin, perched upon his shoulder, the cap of darkness drawn down over his missing eye, and in his hands the magic spear that Siegfried shattered; and on the right, *Frey*, the god of harvests, with the boar, Gullinbursti.

The windows of New Ferry Church in Cheshire are again appositely connected with the sea and those that go down to it in ships, but here the subjects were chosen from the New Testament. The light on the left hand represents *The Miraculous Draught of Fishes*. St. James and St. John leaning over the side of the ship are hauling in the burdened net, while St. Peter, with extended hands, turns to the standing Saviour with his appeal, "Depart from me, for I am a sinful man, O Lord." In the centre Christ, seated in the stern of a little vessel, is preaching to the people sitting or standing on the shore; and on the right the calling of St. Peter, according to St. Mark, is depicted. Christ stands on the beach, saying, "Come ye after me, for I will make

THORFINN KARLSEFNE
CARTOON FOR STAINED GLASS
P

GUDRIDA: CARTOON
FOR STAINED GLASS

ODIN: CARTOON
FOR STAINED GLASS

FREY: CARTOON
FOR STAINED GLASS

you to become fishers of men," to St. Peter, who, kneeling at his feet, stops in the act of drawing in his nets to look up in awe at the Master.

To enter into the consideration of the details of even a tithe of these designs would lead us far beyond the limits of space available. Three only may be mentioned for reasons apart from their artistic value. The magnificent window in Holy Trinity Church, Sloane Street, is the most important of the few easily accessible to Londoners. That in Hawarden Church was intended as a memorial of the Right Honourable W. E. Gladstone's long connection with that parish, but before the window was entirely in place death had severed the tie, and it was not unveiled until after the dead statesman had been interred far away in Westminster Abbey. Lastly, in the mellow light cast by the windows in the quiet country church at Rottingdean on the afternoon of June 21st, 1898, the funeral service of the great artist was conducted, and in the sunny south-west angle just without, his ashes repose, ringed round by flowering red and white valerian.

Designs for Mosaics.—The works in stained glass have been mentioned to begin with, because that was the first form in which the artist's decorative faculties found expression, and because the examples of it are by far the most numerous and widely distributed, but the splendid achievement next to be considered is in every way the most important decorative scheme to which he has given shape, and is, in all human probability, the work by this painter which will longest survive the chances and changes of destroying time. Ghirlandajo is reported to have said that he alone designed for eternity who worked in mosaic, and it is in that enduring and resplendent material that Burne-Jones has written his name for all posterity to read.

Years ago, in the desolation of the dead city of Ravenna, slumbering amid the miles of poisonous marshland between the whispering pine-woods and the Adriatic shore, he saw

with wonder and delight the jewel-like brilliancy that the old mosaic makers have scattered broadcast on wall and ceiling in San Apollinare Nuovo and San Vitale, the tomb of Galla Placidia and the dark solitude of San Apollinare in Classe, standing out among the pestiferous rice-fields where not so many centuries ago the Roman galleys rode at anchor, and when, in 1882, the chance came to him to decorate in the same fashion the American Protestant Church which had been built by Mr. Street the English architect in the Via Nazionale at Rome, he recollected and profited well by the lessons he then learned. No artist better qualified for such a work could have been chosen, for he above all men kept persistently in sight the possibilities and limitations of the material with which he had to deal. Discarding the more recent ill-judged efforts to make mosaic a mere substitute for paint, and to produce in it pictorial effects unsuited to it, he went back to the style in which such excellent results had been obtained. Preserving the stately formality and ordered stiffness of the Romanesque, without in any way slavishly reproducing a given model, he redissolved them in the crucible of his mind, infusing into them the spirit of grace and beauty which stamped all that he touched, breathing life into the figures which had been slowly stifled in the early art by the iron swathings of a fading tradition, and inspiring the work with a subtle flavour of modernity, so that while instantly suggesting its great prototypes it does not attempt at all to ape the antique, but displaying throughout the nineteenth-century feeling of the artist, may yet take its place boldly by the side of its older brethren in the Roman churches as a piece of magnificent and appropriate decoration.

This masterpiece, *The New Jerusalem*, unluckily suffers more than any other work from any reproduction in black and white—by which alone it can be known to a majority of the artist's fellow-countrymen—since the perspective of

FROM A CARTOON FOR STAINED GLASS

CARTOON FOR STAINED GLASS
JESUS COLLEGE, CAMBRIDGE

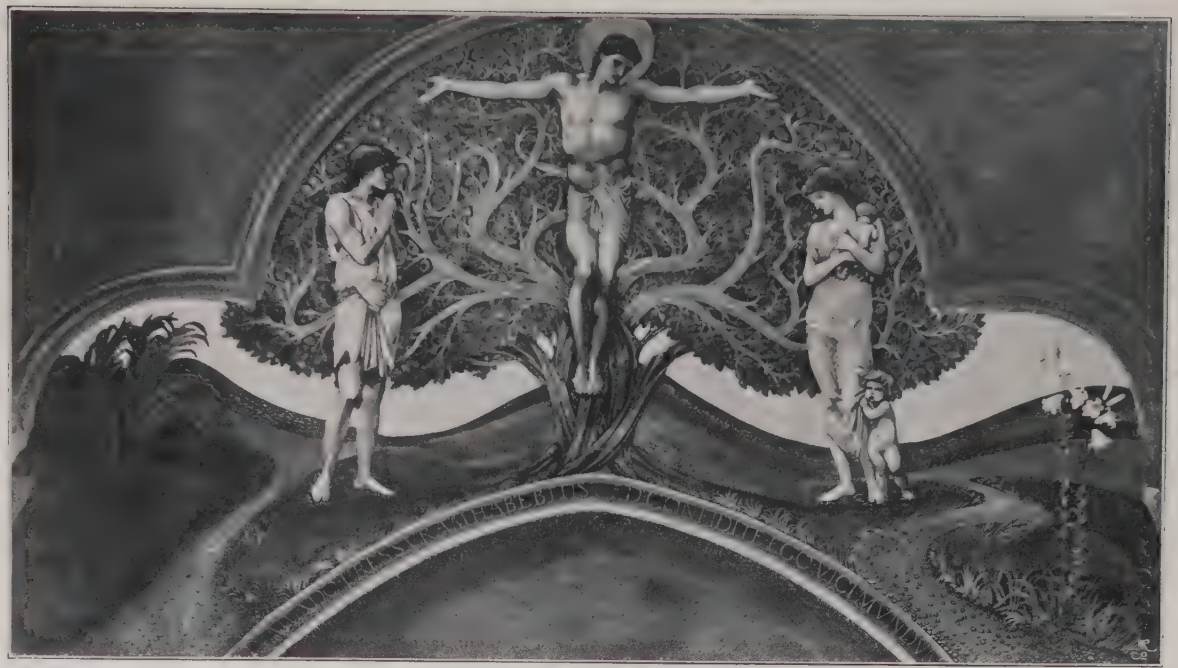
the apse from which the photograph was taken inevitably distorts the figures at the sides, those on the left, moreover, being partially lost in shadow, while the impressive dignity of the original, with its broad masses of glorious colouring, is lost in the reduction. Size and distance are essential to the successful achievement and proper appreciation of mosaic, while its highest charm arises from the infinitely delicate gradations of tone produced in simple colour spaces by the uneven surfaces of the little glass cubes of which they are composed, and the consequent irregular reflections of the light. The meaning and purpose, however, of the design are so perfectly those that such a work should express that it may well be worth while to endeavour to convey, as far as words can do it, to those unable to examine the original, the details and their significance.

The summit of the apse is filled with a cloud of angels in white robes shaded with blue, with sandals and hair of varying shades of gold, playing on golden harps and singing anthems to the praise of God. Beneath their feet, white clouds tinged with a faint roseate glow float over the abysses of a deep blue sky, which pales delicately downwards to the battlements of the wall enclosing the lower portion of the composition. This, the rampart of Paradise, resting on a broad foundation of onyx slabs, and broken by six narrow doorways, each crowned with a semicircular arch cut in a cornice of greyish green, is built of golden bricks. By this device, the brilliant golden background, which tends so largely to give richness and colour to mosaic work, is obtained in the true spirit of decoration by an important and suggestive part of the design instead of by a mere arbitrary and meaningless convention. Of the figures so relieved the central one, which thus hovers in majesty exactly over the altar below, is the Son of God draped in flowing formal robes of white, seated on a dark green throne with his feet resting on the rainbow of the Covenant, which partially veils with many-coloured mist

the wall and throne behind it. In His left hand and resting on His knee He holds the Universe, while His right is uplifted in solemn benediction. The beardless face, of a sweet gravity, is encircled by a purple nimbus. Above His head float two cherubim of deepest blue, while a seraph in bright red waits on either side, and purple Thrones nestle at his feet. Beneath them four arches pour out the four great rivers of Paradise, Pison, Gihon, Hiddekel, and Euphrates, which mingling their waters flow away to right and left, washing the onyx foundations of the wall with their waves, and reflecting the figures standing before it.

Here, though investing it with a charm all his own, the artist has but made use of a theme common to such decorations. It is in the archangels who stand at the two sides of the great throne in the centre, that the originality and poetry of his imagination are so conspicuously exemplified. In the girdling wall, as has been said, there are six doors, and before each of the three on the left hand of the godhead stands a warding figure. The one on the extreme left is Zophiel, the archangel of Truth, the guardian of the Tree of Knowledge, holding in his hand the moon in numerous tones of blue, his white robe shading into green, his wings deep green. Next to him Chemuel keeps watch, the archangel of the Sacrament, with purple wings and robes of tender pink, holding the chalice, and between him and the throne stands Gabriel, the archangel of the Annunciation, bearing in his hand the lily, symbolic of that event, with harmonizing white garment and green wings.

On the other side and next the throne we come to one of those strokes of inspiration which justify the use of the word genius in application to Burne-Jones. The space is empty, the door is fast shut, and the narrow portal rises in stiff unbroken lines, for Azrael, or as he is more generally called in England, Lucifer, the Son of Morning, has rebelled and fallen from his high estate, and his place of



THE TREE OF LIFE: CARTOON FOR MOSAIC
AT THE AMERICAN CHURCH, ROME

honour on God's right hand knows him no more. The decorative value of this vacant space is indescribable, while at the same time it produces a tremendous impression upon the mind, comparable to that created by the ominous black canvas which hangs where the false Marino Faliero should have been, among the pictured doges in the frieze of the Sala del Maggior Consilio in the palace at Venice.

The never-failing horror at the unforgivable offence is further expressed in the face of Michael, the archangel of the Judgment, who in full armour of bronze, covered partly by a cloak of purple, and bearing a red spear and shield, guards the next entrance. Last of all, on the spectator's extreme left, stands Uriel, the archangel of the Light of God, the loveliest, on the whole, where all are lovely, wearing a white robe and holding in his hands the great scarlet and gold globe of the sun.

The cartoons for this admirable work were begun in 1883, and finished and sent to Doctor Salviati's glass works at Murano for execution before the end of 1884. The original scheme comprised a large series of mosaics, and in the succeeding years further designs of *The Fall of the Rebel Angels*, *The Tree of Life*, *The Annunciation*, and other similar subjects were made.

SETS OF PICTURES.—As these have for the most part been described already among the pictorial works, it may be as well to explain briefly in recurring to them here, that those only are included under this heading which definitely took shape in the painter's mind as complete schemes of decoration, regardless of the fact that one or more of them may have been finished and exhibited separately. The three pictures of the story of Sir Degrevant, painted in 1860, the St. George pictures at Witley, and the story of Cupid and Psyche, begun in 1872, by Mr. Walter Crane, have been sufficiently expatiated on. The three pictures begun in the winter of 1884-5, *The Baleful Head*, exhibited at the Grosvenor in 1887, and *The Rock of Doom*, and *The*

Doom Fulfilled, exhibited at the first exhibition of the New Gallery in 1888, form the last three of a series designed in 1875-6 to illustrate *The Story of Perseus*. The first of these, *The Call of Perseus*, showing the goddess Pallas bringing to the hero the Sword of Sharpness, the Cap of Darkness, the Shoes of Swiftness, and the brazen shield, with which he is, unscathed, to overcome Medusa, was begun in 1877, as was the large *Perseus and the Graiæ*. A third, *Perseus with the Sea-maidens*, *Perseus and Medusa*, and *The Death of Medusa*, were begun in 1876, and were being continued at intervals in succeeding years, while *Perseus and Atlas* and *Pegasus*, were begun in 1878. These, with the exception of *Perseus and the Graiæ*, which was finished in 1893, were never finished. The famous *Briar Rose* pictures were also originally designed for wall decoration, and have now fulfilled their destiny in Mr. Henderson's house at Buscot, where they have been combined by the artist into an admirable scheme by a number of supplementary panels of a purely decorative nature.

The very early altar-piece, painted in 1861, for St. Paul's Church, Brighton, which has been spoken of, though not belonging to a set, pertains to the decorative side of Burne-Jones's work, as do an altar-piece which was finished for St. Peter's Church, Vere Street, in December, 1882, but supplemented in 1893 by two wings, representing, on the left, the angel of the Annunciation entering the Virgin's chamber, and, on the right, the Virgin herself, in white robes, awaiting the divine message, and two pictures in oil for St. John's Church, Torquay, which were completed exactly six years later, and form as it were a complement to *The Star of Bethlehem*, which was being painted about the same time. In one, where two angels, each with warning finger upon lips, are leading out of a forest background a king and a shepherd along paths which, coming from different directions, run together in the foreground, we have an epitome of the greetings given by man to the new-born

THE NATIVITY: WALL-PAINTING IN ST. JOHN'S CHURCH, TORQUAY

Son of God, and the Magus on the left with his jewelled robes and golden casket bears a striking resemblance to the venerable figure in the great Birmingham water-colour, while the same picture is still more forcibly suggested in the second canvas, *The Nativity*, by the light shelter of rushes constructed among the branches of two silver-stemmed birches, beneath which, on a rough wattled couch, the beautiful Virgin lies with her babe, and by the upright lines emphasized in the positions, garments, and wings of the three angels, who stand at her feet with sad sweet faces, prophetically bearing the emblems of the Passion. The forest background connects the two with its long broken sky-line of swelling tree tops.

Bas-reliefs and Gesso-work.—The first division of these comprises several works designed by the artist, but executed by other hands. The two first, a *Nativity*, and an *Entombment*, made in 1879, the designs for which were exhibited at the New Gallery in 1892-3, were carried out in bronze, another modelled by the late Sir J. E. Boehm, R.A., was a design of *Flodden Field*, made in 1882 for Mr. George Howard, whose ancestors were present at that stricken field in 1513, and in whose possession it now is at Naworth Castle, some thirty miles away, and two others on a smaller scale were designed to be beaten out in silver reliefs.

First of those wrought by himself was the panel of *Perseus and the Graiæ*, another rendering of the second of the series of designs to that story made in 1877, by riveting gold and silver upon a wood ground on which the rest of the picture was completed in colour. A Latin inscription, composed by Professor Jebb, was painted above it, setting out the whole story of the set of which it was intended to form a part.

In the semi-darkness of an eternal twilight, wherein the gloomy clouds brood low over the ice ground barrenness of rocky hills, the three foul sisters crouch, one in full face, the

others with their backs turned, groping blindly for the single eye which the armed Perseus, reaching softly across, has just secured in its passage from the second to the third. The composition and feeling were very excellent, but the combination of relieved metal and flat ground were severely criticised when it was exhibited at the Grosvenor in 1878, and, perhaps, the artist himself perceived that it was not altogether a happy one, for the series was never carried further.

A golden panel of *The Triumph of Love* was made that year for the Duke of Westminster, and two years later the *Cupid's Hunting Fields*, which has been described among the paintings, was treated in a similar fashion. The monumental tablet, however, made in 1886 in memory of Lady Lyttelton, is the most admirable example in this line of his remarkable power of grasping the possibilities of decorative material, and mastering the technical difficulties connected with it. The subtle compromise between realism and convention in the treatment of the bird cannot fail to appeal to any educated eye, and the craft displayed in the expression of the firm softness of plumage in the harder plaster, and especially the flow of the long tail and the triumph over extreme difficulty in the representation of the eye-spots, though more appreciable by the expert, can hardly escape the perception of the less qualified observer. If one could but reproduce here the splendid colouring, the blues and purples and the metallic sheen of bronze and gold, one could more certainly make comprehensible the delight it caused when exhibited at the Grosvenor in 1887.

A cassone, gilded and painted with a design of the Hesperides, executed in 1888, and exhibited at the first Exhibition of Arts and Crafts, and again at the New Gallery in 1893, together with a smaller casket, called from its decoration *The Box of Pandora*, are among the artist's productions in that mixture of glue and plaster of Paris known as "gesso."

DECORATION FOR A GRAND PIANO

DECORATION FOR A GRAND PIANO

THE "GRAHAM" PIANO.—The attempt to make a thing of beauty out of the ugly mass of a modern grand piano has exercised the ingenuity of various artists, but none have succeeded in a greater degree than this artist, who undertook the arduous task for Mr. Graham in 1879, and brought it to a brilliant conclusion in 1880. The two sides of the awkwardly-shaped lid were treated as separate complete panels, the inside being covered, in the former year, with the nude figure of Earth, surrounded by a swarm of babies playing and scrambling in delightful abandonment among the flowing arabesques of the vine; and in the latter, the Poet and half-length figure of Music were painted on the outside, while the decoration was completed by eleven little circular panels around the sides representing the story of Orpheus. These, tenderly painted in grisaille, represent Orpheus in a garden playing to Eurydice, Eurydice dying in Orpheus's arms, Orpheus entering the gate of Hades, Cerberus, Orpheus advancing through flames, Eurydice floating among flames, Pluto and Proserpina seated listening to the harping of Orpheus while Eurydice awaits the result, Orpheus preceding Eurydice up a rocky incline, Orpheus turning to look at Eurydice, Eurydice caught away from Orpheus's grasp, and Orpheus lying dead among mourning maidens.

DESIGNS FOR TAPESTRY AND NEEDLEWORK.—Among the earliest designs done by Burne-Jones for Morris was a figure for tapestry, and in the following years many others have been added, including the *Flora* and *Pomona;* but the first which attracted much public attention was *The Adoration of the Magi*, woven by Morris's assistants for Exeter College, Oxford, which has been mentioned in the previous pages, as has *The Vision of the Holy Graal*, from the "Mort d'Arthur." Three companion subjects from the same story, *The Knights Departing*, *The Quest of Sir Gawain*, and *The Quest of Sir Launcelot*, complete the series.

Numerous designs for needlework have been carried out by members of the School of Art Needlework, Morris's assistants and others, and woven material of various kinds has been made from the artist's designs, but the process permits the retention of so little of his individuality that it is unnecessary to reproduce any of them here, and it would be tedious and useless to record them at length.

Designs for Wood Engravings.—These ought not, strictly perhaps, to be admitted under the heading of purely decorative works, but his contributions to this branch of art were so few, and the greater number of such as he did were so intimately connected with William Morris, that it will be more convenient to treat of them in this place. At the time that the artist was beginning to surmount his first difficulties, that is to say, about the year 1859, there was a sudden determined effort to reform the art of book illustration and wood-engraving in England. Anyone who is at all acquainted with the illustrative work of forty years ago will remember into what a degraded state this branch of art had fallen. The feeble and lifeless works of William Harvey and the like were then the highest standard that could be reached, and Mr. Birket Foster, who had done so much in landscape to redeem the sunken reputation of the business, was just then abandoning the field of his early triumphs for work in water-colour. A number of enthusiastic younger artists, however, were just beginning their professional careers, and were willing enough to combine the elevation of the art of illustrating with the supply of fuel to the necessary pot, when in July, 1859, a miscellany called "Once a Week" was started, with the avowed intention of supplying the best work that could be done in that direction. The mere names of the artists who assisted in this commendable object during the following years will be sufficient, nowadays, to inform those who have not the good fortune to know or possess their works, how excellent were the results which they achieved.

THE NATIVITY
FROM A DRAWING

I am the hand-maid of the earth · I broider fair her glorious gown
and deck her on her days of mirth · with many a garland of renown
and while earth's little ones are fain · and play about the mother's hem
I scatter early gift I gain · from sun and wind to gladden them ··

I am the ancient apple-queen as once I was so am I now
for evermore a hope lingers between the blossom and the bough
summers ever-riper's hidden gold · and where the widow grave of troy
once come I as I came of old · from out the heart of summers joy

"FLORA" AND "POMONA" FROM ARRAS TAPESTRY
EXECUTED BY MORRIS AND CO.

Millais, Poynter, Fred Walker, Sandys, Pinwell, Houghton, and the greatest master of black and white that has lived in recent times, the late Charles Keene, were only the best where all were good. So unmistakable and immediate was the success of this new departure, that it gave an impetus to the whole trade. Messrs. Dalziel projected an illustrated edition of the Bible, and gave commissions for it to most of the young school, and, in addition, to Burne-Jones, whose productions for it have been already mentioned.

A follower, also, sprang up the next year in "Good Words," and to this, at intervals, he contributed two drawings. The first, an illustration to a poem called "Sigurd," which appeared in October, 1862, and a second, called "Summer Snow," which was published seven months later, in May, 1863. A little woodcut of *The Nativity*, immature in drawing, but very quaint and pleasing in its sentiment, drawn in 1864, as an illustration to Mrs. Alfred Gatty's "Parables from Nature," ended, for the time, his connection with this class of work as suddenly as it had begun. He returned, however, later, to the task of illustration, but always, with the exception of one book-plate and a frontispiece to a volume of verse by the late Lord Lytton, in connection with Morris. For long the work was confined to illustrations of Morris's poems and his translation of the Æneid, though none of these have yet been published, but several works issued from the Kelmscott Press were embellished by him, as "The Golden Legend," with two illustrations and various decorations, "The Dream of John Ball," already referred to, and "The Order of Chivalry," with one woodcut. An illustration in water-colour to the "Rubáiyát of Omar Khayyám," and another of a poem by William Morris, "On two sides of the river," may also be recorded here with some appropriateness. In 1897 his crowning work in this branch of art was produced in the magnificent illustrated edition of Chaucer's poems, published by Morris at the Kelmscott Press.

Two very different applications of the artist's decorative skill which could not be included in any of the foregoing classes demand mention: the first was the "mounting," that is to say, the scenes and costumes, of Mr. Comyns Carr's play, "King Arthur," produced by Sir Henry Irving at the Lyceum Theatre; the other is the tomb of Mr. Leyland. This, which stands in the centre of the Brompton Cemetery, on the west side of the main walk, consists of a simple oblong straight-sided coffer of white marble with sharply-gabled ends, covered with a roof of bronze worked in scale pattern, and supported on six low Byzantine pillars. Across the front runs the inscription; the letters, as is the whole of the decoration, being of bronze inlaid. Above and below this runs a band of tulips arranged in bold arabesque. The back is covered with a more delicate arabesque formed of the curving branches of a tree, the trunk of which occupies the centre of the space. Each end is occupied by a reproduction of one half of the same design, and the whole is surrounded by a graceful wrought-iron railing.

CHAPTER IV

His Art and his Critics

IN delivering his first lecture to the young students placed under his charge on the opening of the Slade School of Fine Arts at University College, London, in October, 1871, Mr. E. J. Poynter, R.A., said: "Remember that the true object of art is to create a world, not to imitate what is constantly before our eyes."

This remark, which should be inscribed in letters of gold round the rim of every art-critic's ink-pot, made by so scholarly and earnest a painter on an occasion on which he would naturally weigh, with more than usual care, the truth and meaning of his words, would deserve a full and instantaneous acceptance, even were it not supported, as, however, it easily might be, by a number of similar utterances by other artists of skill.

Judging by this, who shall refuse to Sir Edward Burne-Jones a rank among the highest? He, if anyone ever did, has created a world of beauty and poetry, a world in which a great French painter declared he found memories of what he possibly had never seen, of what he certainly should never see again.

Another Slade professor, Mr. Sidney Colvin, of Cambridge, has said, "What reasonable judges require of an artist, and especially of an imaginative artist, is not that his work should conform to their own standard, but that it should be good of its kind, and that its kind should be personal to himself."

And judging by this again, who shall say nay to his

claims for high position? As Mr. Colvin goes on to say, "No artist ever had a more personal cast of mind than Mr. Burne-Jones, or one that he was less able to put away." The truth of this needs no insisting on; and we find even in his portraits, such as that of Miss Norton, and the pencil drawing of the famous pianist Paderewski, a marked stamp of the painter's personality upon an unmistakable likeness.

Armed with these two axioms, and using them honestly and sincerely, the student will be in a position to fairly judge the painter's work. They will not, of course, ensure that he shall like it, for it displays so constant and powerful an individuality, that it must either win or revolt his sympathy, but they will prevent him from trying it with false standards; they should convince him that, whether he likes or dislikes it, it is in itself excellent and worthy of all respect, and they ought to hinder his falling in with the fallacies of some of the critics who have so furiously attacked the artist.

It is not my purpose to enter at any length into a defence of him. He needs no argument beyond the silent pronouncements of his pictures to confute his assailants; but false opinions and false theories, however often contradicted or exploded, die hard, and I propose to point out, as briefly as possible, one or two strange errors which, as it seems to me, have obscured the minds of some of his assessors.

One of these, for example, ignoring the straightforward common sense of the principles of criticism just quoted, extracts an extraordinary maxim from the many that Mr. Ruskin has laid down in his works—an author who, nevertheless, in flat defiance of his dictum, has spoken very highly of the artist in many places—and, arguing from that, arrives at a series of conclusions manifestly erroneous or imperfect, and comprising most of the misapprehensions which still recur at intervals.

Of painters Mr. Ruskin says, "They shall go to nature in

A PORTRAIT

PADEREWSKI: PENCIL STUDY

all singleness of heart, and walk with her laboriously and trustingly, having no other thought but how best to penetrate her meaning; rejecting nothing, selecting nothing, and scorning nothing."

The obvious absurdity of such a principle as the last, since the painter, if he is to work at all, must select, though it be but between a turnip and a teapot, does not prevent our critic from reasoning on it, and it is small wonder that in his search for a stick with which to beat the dog, he arrives at some considerable confusion.

As, for instance, the conviction that the art under his consideration is "not the outcome, or even a generalization of nature," a point to which I shall return later.

That the weaknesses and inconsistencies of his earlier technique, the result, as we have seen, of the system of his education as initiated by Rossetti, were wilfully assumed in imitation of certain unidentified early Italian painters who were also imitated by the Pre-Raphaelite Brethren, with whom he is truly asserted on the same page to have nothing in common. Faults of drawing, recognizable by the veriest ignoramus, are, of course, to be found in all his earlier works, but they are evidently accidental, not intentional, and there is in spite of them such an all-pervading sense of beauty and delicacy of feeling about these tentative efforts at self-expression, that one would have thought that the critics who pounced so gleefully upon them with claws to rend, might have emulated the perception of Andrea del Sarto in Robert Browning's poem:

> "And indeed the arm is wrong.
> I hardly dare—yet only you to see,
> Give the chalk here—quick! thus the line should go!
> Ay, but the soul! he's Rafael! rub it out!"

That, despite this fancied imitation, he is "essentially modern," and is to be blamed for that inevitable and desirable fact.

That "he seeks to create for himself a beautiful world

'twixt heaven and earth,"—an essentially modern one it is to be presumed—"and to people it with children of his own imagining," the strangest stricture to fasten on an artist that ever saw the light in print.

That he is pessimistic, a question which, also, will be considered later.

That he, whose life was ruled by a belief that a painter's business is to paint, and not to talk about painting, to practise, not to profess, who never wrote line, or spoke word in public upon the subject of himself or his art, but was always content to do the work before him with all his might, and to leave others to discuss and theorize, "has elected to be judged from the highest and most comprehensive point of view, as the painter-poet, as the high-priest and teacher of an esoteric creed."

That he is to be blamed because certain painters, without his great genius, have too closely imitated his manner.

That he, like every other painter, prefers one type of face above all others, and this is always recognizable in his works.

And finally, that he has no command of facial expression. Yet another critic says: "Above all, he is curious in souls. He studies faces, particularly faces of women, not so much as manifestations of form, as for their spiritual significance and suggestiveness. He is an artist in expression." In which of these two antagonistic opinions the truth is to be found, will be easily decided by the reader, who will examine for himself the numerous illustrations of the artist's work in this volume.

One other instance of this direct contrariety between two different critics, as it happened, in the pages of the same magazine, must be sufficient. Speaking of *The Annunciation*, Mr. Colvin says, "This is one of the pieces in which the painter has laid aside the early brilliancy of his palette, and working almost in monochrome, has trusted to quality of colour rather than to its splendour or variety, and not to

colour at all so much as to design. The picture, notwithstanding its sober colouring, must rank, I think, as the most complete which the artist has produced. His peculiar originality and fervour of imagination, his high sense of beauty in design, and untiring elaboration and richness of workmanship, are nowhere better exemplified. This pale and slender white-robed Virgin, aware with awe of some new thrilling visitation descending upon her, this beautiful angel dropping quietly down beside the boughs with wings folded and unparted feet, are presences which no one who has once looked on them can ever forget. The student accustomed to give an account to himself of his impressions will recognize the beauty and studied completeness of the composition, its harmoniously severe combination of upright and arching lines, the pure and highly-wrought design of the draperies, of the angel's wings, and of the foliage contiguous to them, and of the architecture with its emblematic carvings; he will admire the pathetic charm and power of the faces, and the finished and careful drawing of the hands and feet; above all, he will be conscious in the whole character and aspect of the work, of the most marked and vivid personality."

The second writer, who, since he assumes the function of the critic, may be supposed to be, or at least to have once been, one of these same students, does not, nevertheless, strangely enough, see any of these perfections. "Mr. Burne-Jones," he says, "gives us an *Annunciation* this year. We might, by the way, have desired that the pencil which drew the *Laus Veneris* and the *Chant d'Amour* should spare the Virgin." As he might consistently have desired that the pencil which drew the *Venus Anadyomene*, and the *Mars and Venus* in the National Gallery, had done the same. "The Angel Gabriel (a girl, as this artist understands him), is clad in insincere draperies, copied from we know not what quaint mediæval work. The face of the Madonna wears that penetrating and beautiful look of

sorrow which Mr. Burne-Jones has shown us in so many dozen pairs of eyes, à propos and mal à propos, that it becomes a grimace and a manufacture."

A close comparison of which two passages should prove instructive to the uninitiated believer in the infallibility of the cultivated critical faculty.

The last reiterates, to begin with, an assertion which is quite unfounded. The epithet "insincere," as applied to draperies, if it means anything, can only imply that they were partly stolen from some source, admittedly unknown, partly mere freaks of an inventor's fancy, whereas in fact they, in common with every portion of this picture and all his pictures, were derived from numberless studies renewed again and again with slight variations until the desired effect was obtained. It is a frequent assumption that this artist painted entirely or to a large extent "out of his head," without considering or observing nature, an assumption which is the more remarkable as a long series of his studies in various materials have been on exhibition at various times. The severest judge that he ever had to satisfy was his own fastidious appreciation of beauty and fitness. The many reproductions of such studies which have been published of late years show with what minute particularity, what staunch fidelity he followed nature. Hands and faces, feet and figures, flowers and foliage, every wrinkle of a robe, every twist of a scarf, every feather of a wing, the complicated plaitings of a head-dress, the curves and angles of armour, the folds and creases of a baby's limbs, were painstakingly noted and set down. It is not too much to say that scarcely a square inch of any one of his canvases has not been the outcome of devoted care, as for example, the little figures of Adam and Eve which stand in the globe of the sixth angel of creation, and which were as carefully studied from the life as though they were to be painted of full size.

No painter went more constantly or reverently to nature,

but he did not consider that to slavishly copy her was the be-all and end-all of art. He was the Robert Louis Stevenson, not the Rudyard Kipling of painters, and desired a studied and accurate elegance of expression more than a vivid and, not seldom, brutal bluntness of statement. He preferred to charm and soothe with a fanciful romance rather than to surprise and shock with the crude literality, however clever, of the newspaper reporter.

He had, indeed, no affinity with the modern realism which seems to exult in its triviality and emptiness, and which in the nature of things never can appear, let alone be real. He declined to sink his intellect beneath a surface of paint, however brilliantly and dashingly laid on, and though he ever laboured to acquire increased mastery of the technique of his art, he regarded the thing to be said as of more importance than the way of saying it. Cleverness, the *summum bonum* of the realist, he had not, but he had everything that is above and beyond it. He used nature, not abused her, and like Turner he learned from her that he might utilize his knowledge, not merely make an inventory of it and show men that he had it. He blended and transmuted her gifts into an enchantment of his own which is of nature, yet above it. One might transfer to him with equal justice a pithy question put by Turner to a critic who complained that he never saw in nature such skies as his. "No," said the artist, "but don't you wish you could?"

To return, however, to our differing doctors. It is not from this particular picture alone that this divergence of opinion takes its start. To the first the artist possesses "peculiar originality," while to the second the reverse is clear. "About this artist we come to the conclusion that he is an imitator,"—"of what quaint mediæval art," he knows not, be it observed—"a painter purely receptive in character—and that his very attitude of mind forbids his imitating to the full those masters on whom he has moulded himself. It is essential of weakness that it cannot imitate

strength; if it could do so it would be strong." "The Greeks were men," he goes on, "and did man's work;" "Mantegna was essentially masculine; even Perugino, *gliding as he did now and then into feminine tenderness, was virile*,"—the italics are not in the original—"the timorous, small, and pious talent of Fra Angelico was yet not effeminate. Mr. Burne-Jones is purely and altogether effeminate in his imitation, and naturally so, imitation being entirely opposed to the originative masculine temperament." Which, as a more humble American critic remarked of the late Laurence Barrett's Hamlet, "is no way to behave."

Again in another place the same critic, for though the former article is unsigned it is scarcely possible to be mistaken in his style, repeats this accusation of the artist's essential imitativeness, remarking of the figures of the dead in the great *Judgment* window at Easthampstead, that they are "emerging from rectangular holes in the ground after the manner of Orcagna's frescoes in the Campo Santo at Pisa," which would be a very singular thing for frescoes to do even if they were painted by Orcagna, and those referred to, as so learned a critic should have remembered, almost certainly were not. He next goes on to fortify the charge of effeminacy by the assertion that the moral tendency of his pictures does not satisfy him. "Effeminacy, even when it is associated with some æsthetic sentiment, is not a wholesome moral temper. But it is distinctly unwholesome when it is associated, as in the present instance, with suggestions of low moral tone and a very apparent pessimism." All of which might alarm one very seriously for the consequences of admiring the painter's works if it were possible to discover what it meant.

Such remarks, in fact, are altogether outside the province of true criticism, and are not worthy of a moment's consideration, but the direct imputation of plagiarism, a far too frequent one nowadays in every branch of art, has been so often renewed that it may be worth while to examine it

with more attention in order to discover on what foundation, if any, it rests, and we may at the same time include two other oft-made assertions; that the painter "attempts to create a world of quaint conceits and transcendental mysteries—less mysterious indeed and less profound than they would seem to appear—having no root in nature, and therefore missing the true elevation of the ideal based on and simplified from nature;" and that his art is "literature in two dimensions."

Before proceeding to investigate the justice of these criticisms it would be as well to define as exactly as possible what is meant by the literary element in art. To some, any picture containing the glimmering of an idea, any picture which shows that the painter while conceiving and executing his work had anything whatever in his mind beyond the conquest of the technical difficulties entailed in the representation of a pair of boots and a cabbage, a London back-street, or a music-hall artiste, is literary; to others, only such works as need a quotation in the catalogue to explain what they mean and where they come from. Keeping a middle course between these two extremes and broadening rather than narrowing the point of view, I should include among such pictures as might be classed as literary any that has for its subject an incident or character derived from history or from some other mind. Thus we comprise among them, *The Star of Bethlehem*, the stories of *Perseus* and *Cupid and Psyche* and *Cupid's Forge*, the figures of *Fatima* and *Cinderella*, *Rosamond* and *Dorigen*, the *Sponsa di Libano* and *Circe*, but exclude such purely original works as *The Mirror of Venus*, *The Mill*, *The Garden of Pan*, *Green Summer*, or *Love among the Ruins*, which convey a sentiment or an idea but not a story. Making then, to begin with, a merely statistical examination, we find that out of all the completed works less than a quarter are embraced by the very wide definition of "literary art" which has been adopted,

and many of these, moreover, like the series of Perseus pictures, the seven *St. George* pictures, and the *Cupid and Psyche* series, each set being here counted as one complete work, are in reality schemes of decoration as distinguished from strictly pictorial works, others are replicas of the same subject, and yet more, such as *Alice la belle Pelerine*, *Beatrice*, *Rosamond*, or *Cinderella*, have little of literature in them beyond the names.

The sources of inspiration from which he drew the subjects for these pictures are highly interesting as illustrating phases in his development, and in throwing light upon the real origin of that Italianized spirit that many profess to detect in his works. In the earlier days, while he was still under the influence of Rossetti, the "Mort d'Arthur" and certain of the less known Border Ballads strongly affected his imagination, and several of the works of this period are derived from these, as *The Beguilements of Nimue*, *The Madness of Tristram*, *Sir Degrevant*, *Clerk Saunders*, and much more recently, *King Cophetua and the Beggar Maid*, but the author that first captured his fancy and held it longest was "the well of English undefiled," the poet Chaucer.

His first oil-painting, as we have seen, was suggested by the *Prioress's Tale*, the "Assembly of Foules" prompted several water-colours, and a large number of designs drawn at various times from "The Romaunt of the Rose" and "The Legende of Goode Women." It is, however, for its general effect upon all his work rather than for the direct realizations it has inspired, that this fascination is most remarkable, since we can, I believe, trace clearly to it the sentiment that is, as a rule, attributed to an assimilation with the early Italian painters. Italian, indeed, it remains, but far more remotely. Chaucer himself borrowed largely from Boccaccio, and still more from the authors of the old French metrical romances, who in their turn took their good where they found it among the Italian poets. His

allegories were Chaucerian, with the single exception of the *Mask of Cupid*, which comes from later Italy through Spenser.

The artist shared with Chaucer his passionate love of birds and flowers, and lavished them with a tender hand over his work; in especial, like the poet, he delighted in the English flower, the rose. It veils the horror of his ruins, it heightens the beauty of his gardens, it crowns his Cupid, and drops in the pathway of his Goddess of Love, and his great work, *The Legend of the Briar Rose*, is quite an apotheosis of the beloved flower. His season, like Chaucer's, was ever May, a time of song and blossoming, but one also, like the poet's, the merriment of which was almost entirely limited to nature, for the spirit of sadness that breathes from Burne-Jones' pictures is Chaucer's.

> "For whanne they may here the birdes singe,
> And see the flowres and the leaves springe,
> That bringeth into hertes remembraunce
> A manner ease, medled with grevaunce
> And lustie thoughts fulle of great longinge.
> . . . . . .
> And of that longing commeth hevinesse,
> And thereof groweth grete sicknesse,
> And for lack of that that they desire:
> And thus in Maye ben hertes set on fire,
> So that they brennen forth in great distresse."

These few lines from the "Cuckoo and the Nightingale" enshrine the sentiment of scores of his pictures. "A manner ease, medled with grevaunce," and "lustie thoughts fulle of great longinge" is the frame of mind of almost all his men and maidens. In the lovely girls clustered around the Venus' mirror we find it, and still more markedly in the knight and lady in the *Chant d'Amour* and the pensive princess in *Laus Veneris*. It looks out at us from the eyes of the man and woman in *The Garden of Pan*, and in *Love among the Ruins*, it weighs like lead upon the persecuted

Psyche, even the *Sponsa di Libano* is infected with it. It is the sadness, the bitterness of love that predominates in the merrie month.

His landscapes are the dream-lands in which Chaucer wandered, of the earth, yet not earthly. He, too, liked to adorn his imaginings with a wealth of colour and decoration, embroidery and jewelry, pictured tapestries, carvings in wood and marble, painting and goldsmith's work, and he, too, sought to give them significance as well as beauty.

His classical figures, with their surroundings, are such as Chaucer imaged them, his Troy is that of Dares Phrygius and Dictys Cretensis, not of Homer or Virgil. Take, for example, the beautiful *Feast of Peleus.* Here the gods, high perched on Olympus' top, looking out and down upon a peaceful landscape of green woodland and meadow, straits of blue sea and purple islands, sit feasting, served by swift-footed centaurs, at a long narrow table covered with a crisp damask cloth, spread with glasses of wine and dishes of fruit, manchets of fair white bread and jars of grapes. On the extreme right stands Envy, black-bat winged, and head wreathed with knotted serpents, scowling exultantly at the mischief set afoot, yet shrinking from the bursting reprobation of the feasters. Of these, the dark-skinned Bacchus, the Indian god, crowned with ivy, sitting nearest at the table, pauses in the act of crushing the grape-juice into his cup of red wine, "with beaded bubbles winking at the brim," to gaze doubtfully at the grim form beside him, while behind him Proserpine turns in amazement, and Ceres, coroneted with yellow wheat, lifts her hands to her head in very feminine affright. Next to him, wing-heeled and wearing the cap of darkness, once lent to Perseus, kneels Mercury, messenger of the gods, with his back to us, holding the golden apple of discord in his left hand, while he reads the fatal scroll, "Detur Pulcherrimâ." Close to him Apollo, god of music, with golden harp between his knees, ceases his preluding to frown with disgust upon the

THE FEAST OF PELEUS

disturber of harmony, to him especially distasteful. The centre of the long panel is occupied by a charming group. Cupid, a slender youth, turns in surprise from the task of supporting the web which the three Fates beside him continue to spin; Clotho, a wrinkled beldame with dry thorns entwined in her grizzled hair, twisting the thread in her right hand from a bunch of flax upheld in her left; Lachesis, a younger woman, leaf-crowned, portioning out the thread which Atropos, a nude maiden of exquisite grace, garlanded with flowers, cuts with the ruthless shears.

Beyond them at the other end of the table, Mars, in act to rise with clash of warlike steel, glares angrily from his place by Pluto. On the further side of the table, at the same end, are the three claimant goddesses, their different actions and prompting motions delicately differentiated. Venus, a lovely youthful creature, leans eagerly forward with both hands far outstretched asking the award. Minerva, armed with ægis and helmet, extends but one hand, resolutely demanding her right, while Juno holds out hands quietly expectant, as one whose claim as Queen of Gods and men admits no doubt or hesitation, and therefore needs no assertion. Beside her, in the centre, raised on a higher throne, sits the mighty Jove with thunderous wrath upon his brow, his right hand grasping the red bolt, his left raised in angry dismissal of the unbidden visitant from whom, under the sheltering wing of the eagle, the silver-footed Thetis and her husband shrink back appalled.

It is an enchanting little picture, radiant with colour, but it is not classical, nor is it Italian. These are the half-Pagan, half-Christianized deities of Chaucer, Dan Cupido and his mother Saint Venus; Pluto, "the king of fayerye," who quotes Salomon and Ecclesiasticus, and Proserpine who cites the Christian martyrs and the "Gesta Romanorum," while this is that Envy,

> "That never lough,
> Nor never wel in her herte farede,

But if she either saw or herede,
Som gret mischaunce, or gret disese."

She who,

"Might loke in no vysage
Of man or woman forth right playn."

When the artist left Chaucer himself, it was very often only to find him again under a more modern guise in the works of "the idle singer of an empty day," the poet who in L'Envoi of his "Earthly Paradise," speaking to his book, says:

"Well think of him, I bid thee on the road,
And if it hap that midst of thy defeat,
Fainting beneath thy follies' heavy load,
My master, GEOFFREY CHAUCER, thou do meet
Then shalt thou win a space of rest full sweet;"

the poet who bids his reader

"Forget six counties overhung with smoke,
Forget the snorting steam and piston stroke,
Forget the spreading of the hideous town;
Think rather of the pack-horse on the down;
And dream of London, small, and white, and clean,
The clear Thames bordered by its garden green."

All the story of Perseus, and that of Cupid and Psyche, are presented in the mediæval manner in which Morris saw them. *The Brazen Tower* is his in spirit, translated into form and colour by the painter. It is one of those compositions in straight vertical lines, which he has more than once produced: the tall, narrow portal, with the heavy iron-studded door on the right; in the foreground the straight stems of iris and columbine; in the background, beyond a rough paved courtyard enclosing a tank, the straight sides of the circular Brazen Tower, the corner of a stone one, the narrow arcades, and lofty turrets of the town, the poles and ladder of the scaffolding, the stern figure of the King Acrisius surrounded by armed guards and councillors, and the labourers, one of whom alone stoops

into a curve to reach the mortar at his feet: within the garden the irregular spire of a cypress tree, against which stands Danae gathering her cloak about her into stately perpendicular folds with one hand, while with her chin upon the other she gazes wonderingly at the work in progress,

> "Because, poor soul, she knew not anything
> Of those forebodings of the cruel King."

Behind her rise straight lines of lofty walls, and the archway of a stair.

The four pictures from *The Story of Pygmalion*, also included in the "Earthly Paradise," again show this preference of the poet and the artist for the spirit before the form, provided only the last be beautiful. The first, *The Heart Desires*, is the idealization of unsatisfied longing for the unknown. Pygmalion, a tall, dark-haired young man, in a long garment falling in straight folds to his feet, stands brooding on life's emptiness in the vestibule of his house. A sculptured group of the three graces denotes his profession, and at the same time typifies the cold beauty of artifice, the beauty of the mind, while two girls seen through the open door speeding along the street in the artless embrace of innocent maidenhood, represent the beauty of the body, and the love that waits his winning, but in neither finds he consolation. In the second, *The Hand Refrains*, the days of long labour are ended, and the artist's ideal, the cold pure figure of the yet soulless image stands finished on the still rough pedestal, surrounded by flakes and chips of marble, and implements of the sculptor's craft, while Pygmalion, chisel and mallet in hand, stays gazing in awe at the marvel his hand has achieved, his eyes content, but his soul still hungering. Outside the window behind him, women go about their daily business in the city-street, and through another casement, in a recess between him and the image, is a glimpse of a garden and a spurt of water falling into a marble basin, the constant dropping

that wears away the stone, as his constant prayers shall move the goddess Venus to a miracle on his behalf. The third bears the motto, *The Godhead Fires*. Into the sculptor's chamber, silent and solitary, while Pygmalion is away in the temple, floats lightly the Queen of Love, clad in a soft transparent robe, flower-crowned and bearing a branch of myrtle, emblem of marriage rites, her feet brushed and environed by the white wings of her favourite doves. Towards her, leaning both arms on one uplifted from the goddess's side, an exquisite piece of composition, the awakening image stoops from the carved capital, blossom-strewn by the adoring Pygmalion, her eyes raised in awe up to the goddess, who with fixed gaze and pointed finger inspires her with the Promethean fire of life. Lastly, *The Soul Attains*. Heart and soul alike are satisfied. Pygmalion kneels, looking up in trembling worship at the beautiful creature who lingeringly yields him her hands, though she still gazes out beyond him in dumb amazement at the mystery of consciousness that has suddenly been born in her. Marble no longer, but not yet altogether woman.

Among the pictures drawn from the last of the artist's literary sources, the Bible, we might expect to find traces, if anywhere, of the Italian masters, and in some of the earliest works we do. There is a curious water-colour triptych, painted in 1862-63, soon after the artist's return from his second visit to Italy, which shows an evident desire to reproduce the peculiar naïveté of the Siennese school. In the left wing of this there is employed the device of representing two separate incidents of the same story in one landscape; in this case it is a garden, occupying with its undulations the whole surface, through which a rippling stream winds from top to bottom. At the top the Virgin is standing by a well, while the angel Gabriel, with red wings, enters through a quaint little doorway in the wall, and below, on a small timbered wharf washed by the river, the meeting of Anne, in blue and white, and Elizabeth, in dull

PYGMALION AND THE IMAGE
I. THE HEART DESIRES

PYGMALION AND THE IMAGE
II. THE HAND REFRAINS

PYGMALION AND THE IMAGE
III. THE GODHEAD FIRES

PYGMALION AND THE IMAGE
IV. THE SOUL ATTAINS

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purple is represented. The centre contains the main incidents of the Nativity. The Virgin, draped in white, kneeling by the infant Jesus, and St. Joseph, reading a book, are seen through the wide-open doors of the stable, upon the steep snow-sprinkled roof of which kneeling angels are joyously singing. Over the ridge of this the shepherds and the angelic host appear in the distance against the midnight sky, while the Magi, bearing their gifts, approach from a ship anchored by the shore on the right. The third panel, filling the other wing, shows the flight into Egypt. Joseph in purple walks beside the ass on which Mary, arrayed in the traditional blue and white, rides with the infant Jesus in her arms, and both are led by an angel in green who lights their footsteps with a horn lantern. The background is a landscape of rolling hills, winding among which are seen the flambeaux and weapons of the soldiers issuing in pursuit from the walls of Jerusalem, which loom against the sky at the top. The scarlet-hung bedstead and other accessories in the *Annunciation* painted in 1861-62 also show obvious suggestions of the Italian, but a sweeping charge of imitation can scarcely rest on such slight grounds as these two works.

That these, moreover, were the result of an isolated impulse on the painter's part, not of a persistent effort, or even of an irresistible influence exercised over him by the School he chose once or twice to imitate, is evident if we glance for a moment at the other works begun or finished about the same time, as for instance, *The Wine of Circe*, *The Merciful Knight*, *Cinderella*, or *Green Summer*, in none of which is there a sign of imitation.

Nor, turning to the third division of the artist's works, the symbolical, which includes all personifications of abstract qualities or natural phenomena, do we find more evidence in support of this accusation, though we might well look for it there. *The Angels of Creation*, *Venus Concordia*, and *Venus Discordia*, the *Hours*, and the *Seasons*, *Day*, and

Night, *Earth*, *Luna*, and *Flora*, are all distinctively individual, and though the idea of *The Wheel of Fortune* is an often used one, the vision of it which the painter shows us, the impassive careless goddess and the submissive victims of her caprice, are distinctly modern and original. Nor can I discover in them that would-be abstruse profundity of meaning which seems to have paralyzed the penetration, exhausted the patience, and even slightly roused the temper of the critic.

Allegorical art, as Mr. Whistler's pet bugbear, "'Arry" Quilter, has remarked in luminous metaphor, whose variety atones for its uncertainty, "Allegorical art, always a difficult weapon to handle, cuts its worker's fingers badly if the actors in its drama are not equal to their parts," but this artist's weapons or actors neither cut his fingers nor puzzle us by their performance. It would be difficult, indeed, to miss the allusions in colour and accessories of the pictures mentioned above. *Faith*, again, is clearly and admirably typified by a dignified figure, her head turned in profile to the right, watching a burning lamp which she holds in her right hand. Her left, hanging quietly by her side, carries a green branch, up which a serpent winds. At her feet, in a flicker of flame, writhes the dragon of Doubt. She stands in a semicircular marble niche bounded by pilasters, on the capitals of which two babes sit supporting on threads between there the beads which form an important part of the ritual of Roman Catholicism and Buddhism alike. In *Hope*, a graceful woman chained by the ankles stands before a grimly barred window through which are seen the stern towers and houses of a walled town against a pale sky. In her right hand is a branch of newly-blossomed apple, resting delicately in the hollow of her bent arm, the sign of Spring, the season of hope, while other flowers thrust up the same mute signal from between the chinks of the cold, polished tiles. Rising lightly with uplifted heels from these, she stretches an eager hand into a hazy blue cloud

that, floating within the bars, brings the hope of Heaven to the captive, though the clay-cold colour of the flesh seen through the veil would imply that only through the gates of death is it to be attained. It is a realization, unconscious, doubtless, of Browning's "Instans Tyrannus":

> "When sudden—how think ye the end?
> Did I say 'without friend?'
> Say rather from marge to blue marge
> The whole sky grew his targe
> With the sun's self for visible boss,
> While an arm ran across
> Which the earth heaved beneath like a breast
> Where the wretch was safe pressed."

Neither shall we find any unnatural subtlety of ingenuity if we seek in the pictures of the other classes for the occasional symbolical details, such as the tapestry in *Laus Veneris*, or the bas-relief of the expulsion of Adam and Eve in *The Annunciation*. They are suggestive always, but never cryptic. The artist aimed invariably at expressing his idea in terms of beauty, but he did not misapply his talents in setting pictorial puzzles or devising undecipherable hieroglyphics of form and colour.

In one point alone did he approximate more nearly than other English painters to the art of early Italy. He cared not at all for minute archæological accuracy. He had no affinity with the purely modern art that laboriously builds up a picture on the basis of a set of Greek or Roman toilet implements, or an Egyptian tear-bottle, that frets itself about the correct tie of a shoe-latchet or the precise period of a buckle, that demands a prolonged visit to the Holy Land before depicting the Judgment of Solomon as it would have appeared had it occurred last year. That the garments and accessories should be in themselves beautiful and susceptible of rich adornment and fine colouring, that they should be subordinate to, and yet expressive of the spirit of the picture, outweighed in his eyes all such considerations

as whether the person represented would really have worn such clothes in such surroundings. It was the soul that he strove after, and so long as the mantle that enwraps it is seemly and pleasing to the eye, he asked no more.

We see this in all his work, decorative and pictorial. The wily Vivien weaving her mystic paces among the flowering hawthorn trees, and conning from the enchanter's ravished volume the spell that is to bind him for an eternity, could not, perhaps, have known that weird clinging dress with its purple shadows and steely lights, but it is a delight to look upon, and its sinister strangeness is truly significant of the cunning traitress. His *Fatima*, standing in fluttered curiosity in the dim blue mystery of the castle corridor, and shrinkingly slipping the long slender key into the forbidden door, has little characteristically eastern in her garments. There is a suggestion of a turban in the scarlet ring-like headdress crowning her waving locks, but there is no certain place or period for the big swelling purple sleeves, the V-shaped bodice with its embroidered hearts, or the long folds of the red skirt she lifts so daintily with her left hand; yet the feeling of anxiety and expectation, of mystery and danger, is wonderful, and the veriest child, who had once heard the tale, would recognize at once its heroine in this lovely figure.

To the Magi, in *The Star of Bethlehem*, he gave a more oriental aspect, but it is merely in broad suggestions, not in petty precisions. The first grey-headed king wears a scarf bound turban-wise about his helmet, but no Asiatic monarch ever wore such a crown as he has laid humbly down among the blossomed herbage at the feet of the grave-faced Virgin. The earnest youth behind him bears armour which Meyrick himself would find it hard to date, and the adoring negro prince has on his mantle embroideries which only western nuns could have stitched in the dim silences of mediæval convents. Yet, individually and collectively, they are all exquisite, and the self-abasement of wealth and power

THE BEGUILING OF MERLIN

before the weak majesty of a homeless mother and her babe has never found a truer or a fairer exposition.

The ingenious gentleman who writes annually to point out the botanical and zoological errors of unscientific artists, had no terrors for him. What matters it that Circe, enchantress though she was, would not be likely to have changed her victims into a species of cat unknown to the old world, or to adorn her chamber with sunflowers as yet growing unrevealed to Europe on the broad prairies of America? The black panther is more malevolently feline in appearance than his Asiatic cousins, and there is a suggestion of bale and bane in the strong black and yellow of the innocent sunflower that suits incomparably the tall, witch-like, dark-haired woman in the red robe who, standing barefooted on the polished floor, leans forward in a malignant crouching attitude, having but now descended from the dragon-armed throne of polished steel, beside which stands a burning tripod, its light supports wreathed round by serpents. The very phial has an evil look, from which, with lithe, snake-like arm outstretched, she pours slow purple gouts of magic brew into the great jar of wine. The glossy, sable fells of the beasts, former victims of her malice, who gaze up at her out of their ill-omened, yellow eyes, not only harmonize perfectly with the tawny hangings of the room and the white cloth spread ready for the doomed guests, but emphasize the sense of brooding danger to the mariners in the three ships which are seen through a long low window, between the foliage of an orange tree, hastening to their fate, with sails full-spread to the following wind, and labouring oars lashing the blue sea into foam. They assist in conveying the sentiment of the work, of embodying the idea in the painter's mind, and that was all-sufficient for him. It seems mere pedantry in the face of it to maintain that Circe, if she had ever wrought her spells, could not have done so under such conditions.

In his decorative work we do see many instances of skil-

ful adaptation of Italian methods, for he was too sound an artist not to know when the best cannot be bettered, though here, also, it is chiefly marked by the same determinate disregard of little accuracies. This is perhaps most notable and has been most observed in the grand window of *The Building of the Temple*, in Trinity Church, Boston, which city shares with New York, Albany, Longwood, and Newport, the honour of being pioneers in American appreciation of this artist. In this design, which was shown at the first Exhibition of Arts and Crafts, in 1888, a throng of people fills the space, yet the arrangement is so excellent that all is clear and orderly, and the story, as it should in rightful decorative art, declares itself at the first glance. In its composition, with the high horizon line and consequent sharp perspective, it suggests, but no more, the crowded bas-reliefs of the Italian sculptors, in particular the marvellous craft of Orcagna on the great tabernacle which towers so majestically in the little church of Or San Michele, at Florence. The centre of the design is occupied by a many-sided enclosure in the courtyard of King David's palace. The straight lines and broad surfaces, only slightly relieved by carvings, at once attract the eyes and lead them up to where the king, a venerable, long-bearded figure, clad in complete mail, sits on a throne, with arms carved in the form of peacocks, beneath a gabled canopy richly gemmed and decorated, and hung with curtains looped back around the columns. In one hand he holds upright upon his knee the drawing of the temple to be built, and with the other he emphasizes his advice to his son Solomon, who stands attentive by his side, a slim boyish figure in a long robe gathered into sweeping folds, with a golden collar round his shoulders, and his trim hair, flowing in straight, ordered locks down his neck, crowned with a jewelled chaplet.

On either hand, but outside the throne space, stand reverend men, the Councillors of the King. Those on the left of the design are surrounded by figures of graceful

THE WINE OF CIRCE

women, who come bearing their jewels and other possessions of price to contribute to the glory of Jehovah. The flower-sprinkled turf of the courtyard in the foreground is already burdened with coffers of gems and coins, and weighty vessels of gold and silver, the record of which four scribes, seated either on the ground or on the steps of the daïs, are busily compiling. On the right stand warriors in resplendent armour, each leaning on his huge shield and holding in his hand a banner-staff, the straight lines of which lead up to the flags themselves, emblazoned with subjects from the life of Samson, which partly conceal the minstrel maidens who look down from a gallery behind the throne, their curiously fashioned harps untouched except for two girls on the left who lightly ruffle the strings.

The whole result is so perfectly decorative and so effectively expressive, that it would be surely idle to approach it with an archæological spy-glass and insist upon the obvious anachronisms. In such a work strict adherence to fact, even if it were possible, is quite uncalled for. The artist has not affected even to desire it. The dresses of the aged councillors are, indeed, oriental in general character, but the armour of the king and his attendant knights is frankly mediæval in design, and the throne and its canopy as undisguisedly Byzantine. That King David never did wear such a suit of mail or sit on such a throne it needs no scholar to declare, but an attempt at recreating an approach to what he might have used, would possibly have resulted in but little nearer approach to the unknown truth, and would most certainly have lacked the decorative qualities at present found in the production.

There are many other instances in which he has not hesitated to avail himself of the discoveries or inspirations of his predecessors, more especially of those renaissance sculptors and engravers who, under the fostering patronage of the Medici and other noble families, carried the art of

decoration to its highest pitch of perfection, though it can hardly be said in any case that he has committed himself to downright imitation, since he has rather made intelligent use of their methods. The designs to the *Song of Solomon*, already referred to, are of this nature; the high horizon, which carries up the landscape as a background to the whole or almost the whole height of the picture, the prim formality of the trees and flowered turf, the richness of ornamental detail, and the use of lettered scrolls, are all characteristic of the engravings by Baccio Baldini and Pollaiolo, from designs by Botticelli, in the Monte Santo di Dio of 1477, and an edition of Dante, published by Niccolo di Lorenzo della Magna in 1481.

The decorative use of pure line, so favoured by this school, is even more strongly marked in the four designs of *The Seasons*, as is the elaborate but manifest significance of the details. In the first Apollo, as presiding genius of Spring, the season of song, sits, laurel-crowned, playing upon a lyre, his feet resting upon floating flakes of cloud. Behind him the broad sun blazes, crossed by the upward sweep of the zodiac, along which pace the two youthful Gemini, followed by the Bull and the Ram. The lower part of this design, as of the other three, is occupied by two infants, very suggestive of the droll little people, carved by the mysterious Florentine Simone, who gambol and play over the pilasters in Malatesta's strange Pagan-Christian temple at Rimini. These two—one of whom, as representing early spring, is draped, while the other is nearly nude—bear a scroll with the inscription, "Veris suscitatio," and behind them stretches an undulating landscape crowned by a city set upon a hill.

The second, *Summer*, has for its central figure Venus, braiding her flowing locks, with the young Cupid leaning against her knees. Her planet burns behind her, below the almost level zodiac along which strides the Lion led by the Virgin, bearing the sword that strikes by noonday, the

burning rays of the August sun, and followed by the Crab. The scroll in this, one of whose supporters is quite nude, significant of summer heat, shows the inscription, "Æstatis gesta," and in the distance is seen the rippled ocean, birthplace of the goddess, bearing one ship driving before the favouring breeze.

Saturn, emblem of Autumn, the golden season of incipient decay, an old man with flowing hair and beard, crowned with a golden crown and bearing a broad bladed scythe, broods, in the third, on his marble throne, beneath the now descending curves of the sun's highway, along which gallops the centaur Sagittarius bow in hand, the Scorpion and the Scales being displayed behind him. The label bears the words "Autumni dona," and the landscape is a rocky, gull-haunted shore.

Stern Mars is the ruler of the winter months, with his wolf, the emblem of harsh cold. He sits in full armour with his drawn sword, sharp to slay, in one hand, and a shield in the other, bearing the Gorgon's head that freezes men to stone. Upon the now swiftly descending curve stands Aquarius, with one jar under his arm and another supported on his shoulder, from each of which rushes a stream of water in which the Fishes leap, while the goat trots behind. The children below, fully draped, support the inscription, "Hyemis recordatio," and the landscape is a barren mountain gorge.

In one other point, moreover, the painter did follow closely the early Italian painters, one in which he might well find fellow-imitators, the tireless attention he paid to his craft, as an important part of his art. Hasty or careless work he never once produced, while he spared no pains to ensure that the materials he employed should be sound and enduring. With all his devotion to art and the lofty views he took of it, he never permitted himself to forget that the painting of the picture is in essence a manufacture, and that sound workmanship is as necessary a part of it as of a chair

or table. His pictures were built up with as much thought for their endurance as well as for the beauty of their general effect and appropriateness of detail as a Gothic cathedral. The permanence of a colour was to him as serious a matter as the strength of his stone or timber to the architect, and as a consequence the beautiful *Green Summer*, to choose an example haphazard from all his works, is as fresh and bright in appearance to-day as when it left the artist's easel in 1868.

His first process in the creation of a picture was the crystallization of the floating visions in his mind into a design carefully drawn out in chalk or pencil. This was generally modified from time to time, while numerous studies for every detail were carried out in the intervals of other work. In the case of a large picture this was, as a rule, followed by a cartoon painted in water-colours of the same size as the proposed canvas, and finished elaborately from a small coloured sketch. From this the final work was copied, and further studies were made before the painting was begun. Each stage of this was left to dry thoroughly, often for months at a time, before another was commenced, and when the last had been concluded, the whole was left for several years before it was permitted to be varnished, an operation which he always preferred to perform himself with scrupulous care.

Thus, in conclusion, we find in the production of each individual work this same inexhaustible patience, unfailing honesty of purpose, and minute care for the smallest details, which, ceaselessly exercised for forty-three years, raised the young artist of 1856, blindly groping in the footsteps of a masterful leader, into the most original and distinctive painter that England has produced, whose fame has spread from among a small circle of staunch admirers out to the furthermost borders of the world of Art. In the acknowledged capital of this, moreover, it stands the highest. There the many cordial acknowledgments of it were supple-

But what is that shall not espie
The lovers two that I shall not lie
And with a sound as soft as any shrift
They let their words through the cliffe pace
And tolden while they standen in the place
All their complaint of love and all their woe
At every time when they durste so.

CUPID: FROM THE PYRAMUS AND THISBE TRIPTYCH

mented some years ago by the election of its possessor to a Corresponding Membership in the Department of Painting in the Academy of Fine Arts in France, an honour which seems likely to be followed by his unsought promotion to leadership among the younger generation of artists in revolt alike against the formalism of the Academy and the emptiness of realism and impressionism.

Useful as his influence may be as an inspiring motive to the young Parisian painters, it is to be hoped that they too will not attempt the impossible, an effort to imitate his style, the originality and individuality of which are necessarily unattainable. It is because each picture of his was an expression of himself that his peculiar genius is inimitable. It is this personal element that is to his admirers so irresistibly attractive, and of it one of them has written: "These beautiful impassioned eyes and faces, this infinitely varied grace of harmony and design in limbs and draperies, this play and magic of colour, this touch which makes every corner and square inch of canvas thrill with life and appeal to the pictorial sense—just as the choice and cadence of every separate word in a fine poem appeals to the poetical sense—to qualities such as these let such as will be blind or hostile."

That such blindness and hostility has long been a thing of the past has been abundantly testified of late. From the time when, in April, 1877, the Grosvenor Gallery first opened its doors and revealed among other novelties to the general public the till then almost unknown beauties in the work of the artist, his fame has been steadily growing. It was indeed a notable day in the annals of English art.

Through the dark winter months that brought the end of 1876, and ushered in the new year 1877, the artistic hive in England had been "hotching," to use an expressive Scotticism, with high anticipations, and gradually the murmurs spread abroad from the inner circles of the studios until the crisp spring air was pierced with flying rumours.

The torpid warders of that sleepy castle—the Royal Academy—were to be roused at last from their secure slumbers beneath the royal standard; the great monopoly was to be broken up, and living English Art was to leap into the light from the gloom in which it had lain so long under the shadow of Chartered disapproval.

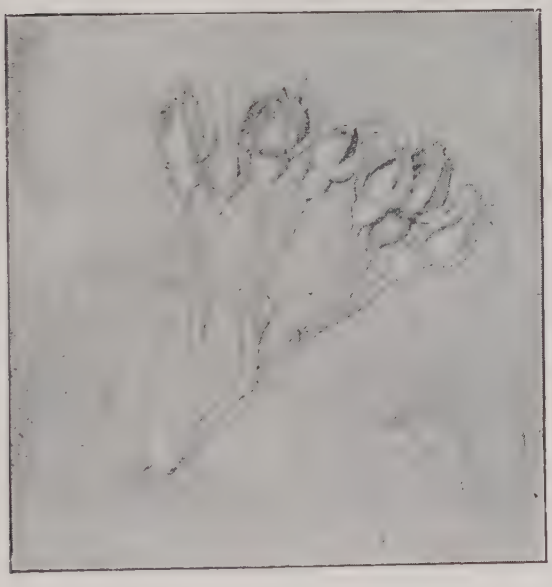
That was one form of the prediction.

Each madcap spirit who might choose to "fling his pot of paint in the face of the public," unfettered by school-teaching or tradition, each fashioner of wild deformities, of weird perversions, of crass inanities, was to be free to flaunt his bedizenments before the general eye. There was to be served up food unlimited for inextinguishable laughter—the unexcelled jest of the fool parading in unsuspected motley, and deeming himself conspicuously wise: such a rare source of merriment as mankind seldom found.

That was the other.

When, at length, on the morning of the 30th of April, the much-talked-of Grosvenor Gallery threw wide its doors for the first so-called private view to a public by then sharp-set with eagerness to laugh or to rejoice, neither array of prophets was fully justified. The Gallery has come and gone, not without leaving an inheritor, or, as some might consider, an usurper of its aims behind it, but the Academy stands where it did, and still finds ample covering for its acreage of wall-space year by year, and gathers the exhaustless store of shillings into its coffers. The staring owl has not yet roosted in its deserted halls, nor have the obstinate supporters of an exploded practice yet sunk to snatching a precarious livelihood from the deposition of ephemeral pastel upon the pavements. So little had they feared the threatened rival, in fact, that many of them, including their President himself, had helped to swell his forces.

Nor, on the other hand, was the fun so fast and furious as others had foretold. Some curiosities and immaturities



STUDIES OF ROSES

STUDIES OF ARMOUR

in truth there were, but in an insignificant minority, and those who came to jeer were fain to grumble, or to honestly admit that there was to be seen around them a side of British art of which till then they had recked nothing, but which, beyond all question, was worthy of concern. The new exhibition made good at once its title to respect. It had brought to a congenial light some painters who either could not or would not face the destructive glare of larger galleries, and it had shown that under such conditions their work was good and earnest.

In chief it had revealed for the first time to many people, even among the most art-loving, a vital power until then existing unrecognized and almost unheard-of in their very midst. Some few, to be sure, had known before of the three rooms in a peaceful old house in the North End Road at what was in those days still content to be called Fulham, and had made their way thither now and again on Sunday afternoons to revel in the beauties spread out for them on wall and easel; but to the larger number the name of Edward Burne-Jones, nowadays a spell to conjure up entrancing visions, was as vague and empty of significance as the sacred mystery of the Buddhist monosyllable Om to Western ears. Small wonder was it then that this sudden emergence of a bright, particular star, theretofore unknown to the majority of English men and women, from the mists of that obscurity which for most of them surrounded that milk-and-watery way, the annual exhibition of the Royal Academy, should have aroused a mad enthusiasm of contention, for in the face of it indifference was impossible. It might be mocked at, it might be contemned, it might be hesitatingly accepted, or unreservedly received with rapture, but it could not be ignored. To many it was a benevolent planet destined to exercise incalculable influences on the tides of modern art; to some few a mere fleeting nebula doomed to quick evanishment, but which yet threatened danger; to others an exhalation, poisonous and death-

bearing ; but to all, beyond dispute, a power to be reckoned with.

For the time, probably, the scoffers were in the majority: certainly they were the louder-voiced ; and, as is usual, those who were too timid or too ignorant to think for themselves joined in the clamour, following Mr. Pickwick's politic advice to shout with the larger crowd of two opposing.

Among the serious critics the differences of opinion were as marked as among the uninspired outsiders, and being founded, more or less, on reasoned judgment, proved the more entertaining. Some of them, to say the truth, seemed not a little puzzled by this new departure. Here was an artist to whom the stereotyped expressions of disapproval or endorsement could not be applied. Accustomed as they had been, consciously or not, to regard each year's art production as deciduous, to be compared, favourably or otherwise, with the last year's fruit from the same tree and then dismissed for ever, they seemed at a pause before the collected outcome of many years, stamped with a vivid and original personality, and painstakingly wrought out by a man who held not at all in view the momentary public flutter, the "line" at the Academy, and the attendant policeman within its gates, but only the expression, for its own sake, of the truth and beauty that were in him.

It was, perhaps, an unprecedented event when a painter thus displayed, practically for the first time, to the public consideration an ample representation of the full plenitude of his genius, matured by long and unremitting toil, and it were surely worth while to mention here, even a little prematurely, the works in which he so declared himself. First in perfection of design and colouring were the six panels of the *Angels of Creation*, nearly if not quite equalled by the *Mirror of Venus*, with the great *Beguiling of Merlin* to complete a noble trio of larger works, illustrating respectively the symbolic, the pictorial, and the more literary

STUDY OF A CHILD

STUDY OF A CHILD

A STUDY

sides of the artist's development. The more Italianate and less individual personification of abstract qualities to which he has on rarer occasion given shape was seen in the companion pictures in water-colour, *Fides*, *Spes*, and *Temperantia*, while two unfinished canvases, *A Sibyl* and *A Knight*, made up this most remarkable exhibit.

Around them the war of words raged furiously. To some they were effeminate, affected, imitative, pessimistic, unwholesome, even immoral; to others full of haunting and delightful charm, masterpieces alike of drawing and of colour, the triumphant creation of a world of undreamed-of beauty, the messages of high and holy mysteries.

The public read and wondered at the conflicting comments. Too many, baffled in their expectations of a conveniently neat opinion ready cut-and-dried for daily use at ball or dinner, resigned themselves to the belief that the artist was far too profound for them, that it were vain for them to try to understand him, and that, as consolation for their wounded self-esteem, he was not worth the understanding were it possible. Had the painter, as once before, shrunk from the clamour which brawled around him and his work, and withdrawn his art thenceforth to the close transition from the easel in his studio to the chambers of his patrons, this Gallio-like indifference would in all probability have finally become the most prevailing attitude of mind. Men would have remembered for a time with wonder the dazzling meteorite that whizzed and blazed for a brief space across their narrow horizons, and then would have forgotten. This happily was not to be. The revelation of 1877 was followed by a further exposition in 1878. The six water-colour idealizations, *Day* and *Night*, *Spring*, *Summer*, *Autumn*, and *Winter*, painted in 1869, 1870, and 1871, were lent by Mr. Leyland. These works obtained upon the whole a much more favourable reception, though some dissentient voices still were heard, and a confession of delight in Burne-Jones's pictures soon ceased to be the

signal for a shrug of pitying contempt. It would not, possibly, be altogether just to set down this increase of acquiescence to the well-nigh unanimous chorus of approval which rose from the French critics when, in the same year, *The Beguiling of Merlin*, by no means the finest of the painter's pictures even then, first introduced the artist to their notice at the Paris Exposition. If it were so, he would not be the only painter to whose high deserts the eyes of English critics have been opened by their colleagues across the Channel. If it were not, one can but say with Horatio :

"Indeed, my lord, it followed hard upon 't."

Thenceforth with such expedition did they grow in favour, that there was quite a general sense of something lacking to the full interest of the year's display of art when he was, for the first time since its opening, unrepresented at the Grosvenor in 1881, a year which witnessed nevertheless the first expression of enlightened tribute to his eminent position. At the annual Encænia held at Oxford in the summer, he was presented by the University with their honorary degree of D.C.L., his own college, Exeter, having before bestowed on him a fellowship. This probably was the one recognition which, among all the others that were extended to him later, afforded him the greatest gratification. It was indeed an honour both to giver and recipient. The former gained the privilege of inscribing on its rolls the name of one who, though for long a student at the University, left it, without acquiring his degree, to devote himself to that art which was the cause of his distinction ; and the latter, the sole painter outside the pale of the Academy to whom it had ever been given, was justly proud to see in it an ample justification of his desertion of the path which might perchance have brought him to the same goal, but which could hardly have secured him so elevated a niche in the temple of Fame, as posterity will, it is safe to prophesy, confirm to him.

STUDY OF DRAPERY

STUDY OF DRAPERY

STUDY OF DRAPERY

In 1882 the commending voices of the French press procured for him, in company with the President of the Royal Academy alone, an invitation from the government to represent Great Britain at the International Exhibition of Contemporary Art—a flattering request to which he was unfortunately unable to respond.

In 1885 the attention of the British public was finally fixed upon his importance in the art world by a demonstration, as unreliable as well may be, but the only one to which many of its members attach the least significance—the prices which his pictures fetched when put up to auction at the sale of Mr. Ellis's collection in the June of that year. The *Caritas* was then sold for five hundred and thirty pounds, *Fides* for five hundred and seventy-seven pounds, *Spes* for six hundred and nineteen pounds, and *Temperantia* for six hundred and seventy pounds — prices which, though in no way sensational, betokened to the average Englishman some merit in the artist. The art that was repaid by so many guineas a square foot, he reasoned, could not but be some good—good as a speculation, haply, if in no other way; and since, in the same month, the Royal Academy, the guardian of the truth and beauty of our native art, proffered to him all unsolicited an Associateship, the question as to his position among his fellows was settled once for all. That this step was not followed up by the proffer of the full honours of Academicianship cannot be too much regretted, but the fact remains that it was not, and in April, 1893, the artist relieved an equivocal position by resigning his membership.

The golden test of popularity was again applied in April, 1886, when the many works by Burne-Jones in the collection of his early and unfailing patron, the late Mr. William Graham, brought sums amounting to over seventeen thousand pounds. In 1888 he, together with Sir Frederick Burton, was unanimously re-elected a member of the Royal Society of Painters in Water Colours, from which they had both

retired in 1870, in consequence of a dispute which need not be recalled.

The Paris Exhibition of 1889 showed further the estimation in which foreign critics held him, and brought him the button of the Knight of the Legion of Honour. The jury at the Exhibition at Antwerp in 1894 awarded him a first class medal, and in February of the same year Her Majesty the Queen conferred upon him the honour of a baronetcy.

Ill health more than once, unhappily, interrupted the labours of the succeeding years, and especially an attack of influenza in the early months of 1898. From this, however, he had apparently quite recovered when shortly after midnight of June 16th he was taken suddenly ill, and in the early morning of June 17th he passed away. The preceding day had been passed in the quiet content of his studio, and there was no premonition that the hand that laid down the brush at twilight would never take it up again. Spared the long, lingering weariness of illness, the sad conviction of failing skill, in the full plenitude of his powers he was called swiftly and—for him—mercifully away, leaving much unaccomplished by which the world would have been richer, but leaving, nevertheless, such a legacy of perfected beauty as has seldom, if ever, been equalled.

APPENDIX I

Chronological Catalogue of Finished Pictures[1]

1856 The Waxen Image; *P.*
1858 The Prioress' Tale (cabinet); *O.*
1858-9 Merlin and Nimue; *T.*
1859 Sir Galahad; *P.*
Alice la belle pelerine; *P*
Going to the Battle; *P.*
Kings' Daughters; *P.*
1859-61 Annunciation; *W.*
1860 Ezekiel, the Parable of the Boiling Pot; *P.*
The Wedding of Buondelmonte; *P.*
The Parable of the Ten Virgins; *P.*
Sir Degrevant (3); *T.*
Belle et blonde et colorée; *W.*
Sidonia von Bork; *W.*
Clara von Bork; *W.*
1861 Summer Snow; *W.*
Triptych; *O.*
Triptych (altered replica); *O.*
Cupid's Forge; *W.*
Blind Love; *W.*
Clerk Saunders; *W.*
King René's Honeymoon; *W.*
Ladies and Death; *P.*
Childe Rowlande; *P.*
Castle of Heavy Sorrow (unfinished); *W.*
The Enchantments of Nimue; *W.*
1861-2 Viridis of Milan; *W.*
Theseus and Ariadne; *W.*
Girl and Goldfish; *W.*
Chess-players; *Pencil.*
Chess-Players; *W.*
1861-78 Laus Veneris; *W.*
1862 Tristram and Yseult; *W.*
The Madness of Tristram; *W.*
Rosamond; *W.*
Eleanor and Rosamond; *W.*
Fatima; *W.*
Fatima (small replica); *W.*
If Hope were not, Heart would break; *W.*
1862-3 Morgan le Fay; *W.*
1863 The Merciful Knight; *W.*
Annunciation; *W.*
Nativity; *W.*
Cinderella; *W.*
St. Valentine's Day; *W.*
Triptych; *W.*
Green Summer; *W.*
1863-9 The Wine of Circe; *W.*
1864 Man and Maiden; *W.*
Maiden; *W.*
1865 Astrologia; *W.*
Knight and Lady; *W.*
Le Chant d'Amour; *W.*
Chaucer's Dream; *W.*
Zephyrus and Psyche; *W.*
Cupid and Psyche; *W.*

[1] *O.*—Oils; *W.*—Water-colours; *T.*—Tempera; *P.*—Pen drawing.

1865-6 The Lament; *W.*
St. George and the Dragon (7); *O.*
1866 St. Theophilus and the Angel; *W.*
1867 The Garland (unfinished); *W.*
Cupid and Psyche; *W.*
1867-77 The Mirror of Venus (small); *O.*
1868 St. Theophilus and the Angel (replica); *W.*
Green Summer; *O.*
1868-77 Le Chant d'Amour (large); *O.*
1868-84 Flora; *O.*
1869 Hymen; *O.*
Spring; *W.*
Autumn; *W.*
The Annunciation; *W.*
1869-77 Hesperides; *W.*
1869-79 Pygmalion and the Image (4); *O.*
1869-98 The Prioress' Tale; *O.*
1870 Phyllis and Demophoön; *W.*
Vesper; *W.*
Night; *W.*
Beatrice; *W.*
Love disguised as Reason; *W.*
Charity; *W.*
The King's Wedding; *W.*
1870-73 Love among the Ruins; *W.*
Hesperides; *W.*
1870-82 The Mill; *O.*
1870-83 The Hours; *O.*
1871 Fortune; *W.*
Fame; *W.*
Oblivion; *W.*
Love; *W.*
Venus Concordia; *Pencil.*
Pygmalion (The Heart Desires); *W.*
Summer; *W.*
Day; *W.*
Winter; *W.*
Night; *W.*
Girl with an Organ; *W.*
Circles of Singing Children (2); *W.*
Venus Epithalamia; *W.*
Dorigen; *W.*
Chaucer's Dream (altered copy); *W.*
The Sleeping Beauty; *W.*
1871-2 Cupid and Psyche (replica); *O.*
1871-3 The Briar Rose (3 small); *O.*
1871-83 Pygmalion (4 small); *O.*
1872 Fides; *W.*
Vesper (altered copy); *O.*
Sleeping Girls; *W.*
Man playing Organ; *O.*
Danae and the Brazen Tower (small); *O.*
Venus Discordia; *Pencil.*
1872-3 Temperantia; *W.*
1872-4 Pan and Psyche; *O.*
1872-5 Luna; *O.*
1872-6 Angels of Creation; *W.*
Pyramus and Thisbe; *W.*
1872-7 Spes; *W.*
The Beguiling of Merlin; *O.*
1872-81 The Feast of Peleus; *O.*
1872-85 Fortune (small); *O.*
1873 Sibylla Cumana; *W.*
1873-7 The Mirror of Venus (large); *O.*
Saint George; *O.*
1873-8 Laus Veneris; *O.*
1873-88 The Bath of Venus; *W.*
1873-95 The Briar Rose (4th of the series); *O.*
1874 Sibyl; *O.*
Annunciation; *O.*
1875 Hymenæus; *O.*
Fortune (small replica); *W.*
1875-6 Two Girls with Viol and Music; *O.*
Hero; *O.*
1875-93 The Pilgrim at the Gate of Idleness; *O.*
1875-95 The Wedding of Psyche; *O.*

1876 Danae; *O.*
1876-9 Annunciation; *O.*
1876-80 The Golden Stairs; *O.*
1876-87 Annunciation (design); *W.*
1877 Sibylla Tiburtina; *W.*
1877-97 The Pilgrim of Love; *O.*
1877-83 Fortune (large); *O.*
1879 Portrait of the Misses Graham; *O.*
Wisdom and the House of Wisdom; *P.*
1879-80 Woodnymph; *O.*
1880 Portrait of Mr. Graham; *O.*
Cupid's Hunting-Fields; *O.*
Dies Domini; *W.*
Sea-nymph; *O.*
1880-4 King Cophetua and the Beggar Maid; *O.*
1881 Portrait of Mr. Benson; *O.*
Portrait of Lady Frances Balfour; *O.*
Portrait of Miss Gertrude Lewis; *O.*
Angels (3); *O.*
Angels (3 larger replicas); *W.*
1881-2 The Tree of Forgiveness; *O.*
1882 Earth; *O.*
Perseus and the Graiæ (small); *O.*
1883 Portrait of Philip Comyns Carr; *O.*
King Cophetua and the Beggar Maid (cartoon); *W.*
Hope; *W.*
Girl on the Downs; *W.*
1883-6 The Morning of the Resurrection; *O.*
1883-93 Perseus and the Graiæ; *O.*
1884 Portrait of Miss Fitzgerald; *O.*
1884-7 The Baleful Head; *O.*
1884-8 The Rock of Doom; *O.*
The Doom's Fulfilment; *O.*
1884-90 The Briar Wood; *O.*
1885-6 Portrait of the Painter's Daughter; *O.*
1885-90 The Rose Bower; *O.*
1886 The Depths of the Sea; *O.*
Flamma Vestalis; *O.*
1886-7 The Garden of Pan; *O.*
Portrait of Miss Norton; *O.*
Portrait of Miss K. Lewis; *O.*
1886-93 St. George.
1887 The Depths of the Sea (replica); *W.*
Angel; *O.*
St. Francis; *Pencil.*
1887-90 The Garden Court; *O.*
1888 King and Shepherd; *O*
Nativity; *O.*
Danae and the Brazen Tower; *O.*
1888-90 The Council Room; *O.*
1888-91 The Star of Bethlehem; *W.*
1889-93 The Heart of the Rose; *O.*
1891 Sponsa di Libano; *W.*
1893 Portrait of Miss Gaskell; *O.*
Love among the Ruins; *O.*
Vespertina Quies; *O.*
The Chapel of the San Graal; *W.*
1894 The Fall of Lucifer; *O.*
Portrait of Miss Dorothy Drew; *O.*
1896 Aurora; *O.*
The Dream of Sir Launcelot; *O.*

Note.—The dates of the earlier works are in some cases only approximate, the picture having been either begun or finished at the time assigned. Where an unfinished picture is included it is one that had, nevertheless, passed out of the painter's possession during his life.

APPENDIX II

A List of the Unfinished Pictures Sold at Christie's, July 16th and 18th, 1898

A NOTABLE indication of the general sense of public loss was shown a month after Sir Edward Burne-Jones's death, when, in accordance with the provisions of the will, the pictures and studies remaining in the studio were sold by auction at Christie's. Crowds thronged to see them beforehand, and the competition at the actual sale was extraordinarily keen. Three finished works, *Love and the Pilgrim*, *The Fall of Lucifer*, and *Elijah in the Wilderness*, were sold respectively for five thousand five hundred guineas, one thousand pounds, and nine hundred and fifty guineas, a design in water-colours for mosaic, *The Tree of Life*, was sold for seven hundred and seventy guineas; while other pictures, more or less unfinished, and crayon designs for pictures or stained glass windows obtained prices ranging from four hundred and forty to seven hundred and twenty guineas. Studies averaging 19 × 11 in. were bought eagerly for sums varying from forty to one hundred guineas, and the whole collection realized twenty-nine thousand four hundred and seventy-five pounds eight shillings. A list of these works, studies and designs for stained glass windows, follows:

A Female Figure. Pastel. 1862.
The Heart of the Lotus. Pastel. 1880.
Summer and Autumn. Pastel.
The Answering String. 1896. Pastel
The Departure of the Knights in Quest of the Holy Graal (2). Pastel.
The Dream of Lancelot 4 Pastel.
An Amazon. Pastel.
The Garden of Idleness. Pastel.
The Masque of Cupid. Water-colour (2).
The Birth of Pegasus. Water-colour.
Miriam. Water-colour.

Helen at the Burning of Troy. Water-colour.
Hope. Water-colour.
Feeding the Dragon in the Garden of the Hesperides. Water-colour.
Mars. Water-colour.
Sir Galahad at the Shrine of the Holy Graal. Water-colour.
The Masque of Cupid. Water-colour.
St. Cecilia. Water-colour.
The Tree of Life. Water-colour.
The Wheel of Fortune. Oil.
The Morning of the Resurrection. Oil.
The Death of Medusa. Oil.
Perseus and Andromeda. Oil.
The Knights in the Briar Rose. 1869. Oil.
St. Nicholas. Oil.
Mermaid and Sea-Babies. Oil.
The Challenge in the Wilderness. Oil.
The Sirens. Oil.
Spirits. Oil.
The Garden of Pan. Oil.
Elijah in the Wilderness. Oil.
Love Praying to Mercury for Eloquence. Oil.
Hill Fairies (2). Oil.
The Wizard. Oil.

APPENDIX III

List of Cartoons for Stained Glass Windows. Many of these have been executed more than once[1]

1857 Adam and Eve; The Tower of Babel; King Solomon and the Queen of Sheba (*St. Andrew's College, Bradfield, Berks*).

1859 St. Frideswide (*Christ Church, Oxford*).

1860 Creation (*Waltham Abbey*).

1861 Christ Blessing Children (*St. Stephen's, Gateacre*); Resurrection; Heads of Apostles (2); King and Queen; Majesty.

1862 Angels Playing Bells; Virgin and Child; Two Panels (*Brasenose College, Oxford*); Panel (*King Stanley Church*); Baptism of Christ; Adam and Eve; Trefoils (2 sets); Sexfoil; Trefoil; Two Angels; Two Angels; Angels; Angels (*Lyndhurst*); Small Window (*Kentish Town*); Tristram; Flight into Egypt (2); Tristram; Two Lights (*Kentish Town*); John the Baptist (2); The Wedding of Tristram; The Marys; The Apostles.

1863 Tristram; Annunciation; Nativity; Building of Jerusalem; Temple; The Virgin Mary (*Kentish Town*); David (*Bradford*); Judgment (*Anington*); Angel and Woman; Angel and Man; St. Mary Magdalen; St. Mark; Majesty; St. Peter; St. Stephen; Elijah; Joshua; Angel with Censer (*Lyndhurst*).

1864 Dream of Good Women (7) (*Peterhouse, Cambridge*); Crucifixion; Mary; John; Shepherds; Nativity; Magi (*Anington*); St. Stephen; St. Stephen; St. Alban; St. Alban; Two subjects (*Sunderland*); St. Lewis; St. James; St. Ethelbert; St. Jude; St. Nicholas; St. George; St. Michael.

1865 Majesty; Rivers of Paradise; Chorus of Angels (2) (*Gatcombe*); Angels (*Putney*); St. John; St. Mary; Baptism; Last Supper; Worship of the Lamb; Angels and Saints; Annunciation; David and Melchisedek; Ezekiel and Isaiah; St. John and St. Peter; St. Boniface and St. Richard (*Liverpool*); Paradise; Angels Playing on Bells (6); Angel; Saint; St. John; Elijah; Faith; Hope; Charity.

[1] The first five of these were executed by Messrs. Powell, the rest by Messrs. Morris and Co.

1866 St. Dorothy; St. Agnes; St. Radigunda; St. Barbara; Melchisedek; Judas Maccabeus; Adam (*Cambridge, All Saints*); Eve; St. Luke; St. Cecilia; Worship of the Golden Calf; Maidens (4) (*South Kensington Museum*).

1867 Charity; Maidens (2) (*South Kensington Museum*); St. Christopher.

1868 Samuel; Christ Blessing Children; St. Ursula (*Liverpool*); Virgin and Child.

1869 St. John; Cherubs and Seraphs; St. Catherine and St. Cecilia; St. Peter and St. Paul (*Bloxham*); Angels with Trumpets (3) (*Cheddleton*).

1870 Angels Weeping at the Cross; Angels Weeping at the Cross; St. John, Nicodemus, and St. Joseph; Three Marys at the Cross; Crucifixion; Christ Blessing Children; Clothing the Naked; Feeding the Hungry; Visiting the Prisoners; Leading the Blind; Visiting the Sick; Teaching the Ignorant; Drink to the Thirsty (*Brighouse*); Launcelot; Elaine; Fra Angelico; St. Philip (*Savoy Chapel*); St. Matthew; St. Andrew; Six days of Creation (executed 1874); Shadrach, Meshach, and Abednego (*Tamworth*); Adam and Eve (*Middleton Cheney*); Holy Children; Christ and Banner (*Kirkhampton*); Charity; Temperance; Holy Family.

1871 Faith; Hope (*Gourock*); Adoration of the Magi; Transfiguration; Pentecost (*Meole Brace*); St. Hugh; St. George (*Peterhouse College, Cambridge*); St. Peter (*Llandaff*).

1872 Christ and St. Mary Magdalene; Æschylus; Homer; Virgil and Horace (*Peterhouse College, Cambridge*); Salvator Mundi; Mater Dolorosa (*Monkhouse*); Crucifixion (*Troutbeck*); Last Supper; David and Goliath; Eli and Samuel; St. Timothy and Eunice; St. Timothy; Samuel; Nativity; Two Angels; Symbols of the Four Evangelists (*Castle Howard*); Nativity (*Meole Brace*); Eight Boys; Annunciation; Adoration of the Magi; Flight into Egypt (*Castle Howard*); Miriam; Absalom; Solomon; St. Luke; Delphic Sibyl; Cumæan Sibyl (*Jesus College, Cambridge*); St. Mary Magdalen at Christ's Feet; Sacrifice of Noah; Sacrifice of Abraham (*Rochdale*); Adam and Eve; Enos; Abel; Abraham (*Frankby*); Aaron (*Scarborough*).

1873 Envy; Folly; Despair (*Rochdale*); Daniel; Stephen; St. Dorothy; Angel; St. Theophilus (*Scarborough*); Noah's Sacrifice; Hope (*Meole Brace*); St. Ann and the Virgin; Repose in Egypt (*Brighouse*); Angels of Hierarchy (10); Repose in Egypt; St. Radigunda; St. Gregory; St. Jerome; St. Ambrose; Bishop Alcock; St. Matthew; Sibylla Persica; Sibylla Cumana; Nativity; St. John; Annunciation; Magi (*Jesus College, Cambridge*); St. Ursula; St. Gregory (*Speldhurst*); St. Bernard; St. David (*Margam*); St. Simon (*Marple*); Lucretius; Dante (*Peterhouse College, Cambridge*); Salvator Mundi; Melchisedek; St. John the Evangelist (*Monkton*); Ascension (*St. Giles, Edinburgh*).

1874 Horace; Chaucer (*Peterhouse College, Cambridge*); Crucifixion; St. Mary and St. John (*Vantipool*); Adam; Adam and Eve; Noah; Building of the Ark; Enoch and Angel; Sacrifice of Isaac; St. Mark; Sibylla Phrygia; Sibylla Libica (*Jesus College, Cambridge*); Virtuous Woman; Virtuous Woman—Spinning; Virtuous

Woman—Giveth to the Poor; Virtuous Woman—Planteth a Vineyard (*Paisley*); Abraham's Sacrifice; Noah; Abel (*Leigh*); Ascension (*Brown Edge*); Ascension; Justice with Scales; Elijah; Thomas; St. Paul; Solomon; Enoch; Charity; David; Justice with Sword; Brazen Serpent; Jonah Preaching; Building of the Ark; Lot's Family; Reception into Paradise; St. Paul Preaching; Calling of St. Peter (*Calcutta*); Last Judgment (design) (*Easthampstead*); Crucifixion (*Llantrissant*); Ascension; Transfiguration (*Lytham*); St. Cecilia (*Christ Church, Oxford*); Poetry (*Jolwynds*); Ascension (*Ruskington*); Baptism of Christ; The Carpenter's Shop; Dispute in the Temple; Blessing Children; SS. Mary and Elizabeth (*Speldhurst*); Paradise (*Allerton*); Seraphs in Tracery (*Great Yarmouth*).

1875 Acts of Mercy (7) (*Bramley*); Sibylla Erythrea; Sibylla Tiburtina; Agnus Dei; Trinity; Ascension; Injustice; Fear; Folly; Rage; Justice; Fortitude; Prudence; Temperance; St. Helena (*Jesus College, Cambridge*); Sacrifice of Isaac; Samuel brought to the Temple (*Allerton*); Good Samaritan; Dorcas (*Southgate*); Prudence; Fortitude; Joseph distributing Corn; Solomon; David and Goliath; St. Paul preaching at Athens; Calling of St. Peter; Martyrdom of St. James; The Miraculous Draught of Fishes; St. James; St. Jude; St. Paul (*Coats*); St. Michael and the Dragon (*Genesco*); St. Oswald; St. Aidan; St. Alban; St. Walburga; St. Boniface; St. Helena (*Speldhurst*); Daniel; Ezekiel; Jeremiah; Isaiah (*Tavistock*).

1876 Baptism; Calling of St. Peter; St. Paul at Athens; Vision of St. John; St. John the Baptist; St. John the Evangelist; St. Paul; St. Peter; Elizabeth and St. John the Baptist; Holy Family; Eunice and St. Timothy; Salome, St. James, and St. John; Salome; Eunice (*Paisley*); Sacrifice of Isaac; Samuel brought to Eli (*Allerton*); Rebecca; Virgin Mary (*Forest House School, Walthamstow*); St. John the Baptist Preaching (*Moncfieth*); Entombment (*Birmingham*).

1877 Flagellation (*Birmingham*); St. Agnes (*Walton*); Beautiful Gate of the Temple (*Lanercost*); Eve Spinning; Harrowing Hell; Expulsion; Fall of Man; Angels (3) (*Lamerton*); Miraculous Draught of Fishes; Christ Preaching from the Ship; Calling of Peter; St. Andrew; St. Simon; St. Peter; St. James; St. Jude; St. John (*New Ferry*); Crucifixion; Annunciation to the Shepherds; St. Mary Magdalen at Christ's Feet; Christ Cleansing the Temple (*Torquay*); St. Mary; St. John; Elijah Preaching to the Dry Bones; Sennacherib's Army; St. Mary Magdalen at the Sepulchre; Christ and St. Mary Magdalen in the Garden (*Easthampstead*); Virgin Crowned (*Dedworth*); Raising of Lazarus; Healing Blind Bartimæus; Beautiful Gate of the Temple (*Whatton*); Crucifixion; St. Peter; St. John (*Ponsonby*); Daniel in the Lion's Den; Nebuchadnezzar; Isaiah Jeremiah; Ezekiel; Daniel (*Jesus College, Cambridge*); David; Jonathan (*Forest House School, Walthamstow*); Angels (3) in trefoils (*Christ Church, Oxford*).

1878 St. Catherine (*Christ Church, Oxford*); St. Richard (*Leeds*); Baptism of Eunuch (*Norfolk Island*); St. Stephen (*Tadcaster*); St. Elizabeth; St. Mary; Majesty (*Castle Howard*); Angeli Laudantes;

Angeli Ministrantes (*Salisbury Cathedral*); Venus; Luna; Morning Star; Evening Star; Saturn; Mars; Earth (*Woodlands*); Jupiter; Apollo; Jacob; Rachel; St. Mary; Lazarus (*Gilsborough*).

1879 Ethelbert; Queen Bertha; Constantine; St. Helena (*Welton*); Nathaniel (*Edgehill*); Virgin Mary; Miriam; Ruth; Esther; Gleaning in Cornfields; Golden Sceptre presented to Ahasuerus; Finding of Moses; Magi led by Star of Bethlehem (*Allerton*).

1880 St. Dorothy; St. Mary; St. Martin; Christ as Good Shepherd; St. George; Pelican; Angels (9) (*Brampton*); Christ and the Woman of Samaria; Angels (2) (*St. Peter's, Vere Street*); The Announcement of the Birth (*Allerton*).

1881 St. Margaret (*Bramley*); Resurrection (*Hopton*); St. Peter (*Bramley*).

1882 The Marriage of Cana (*Biarritz*); The Building of the Temple (*Boston, U.S.A.*); Christ (*Castle Howard*); St. Joseph (*Mossley Hill*); Seraphs in Tracery (10); Christ blessing little Children (*Gateacre*); St. Maurice (2) (*Easthampstead*); Justice; Humility (*Longwood, Mass., U.S.A.*); Entry into Jerusalem (*St. Peter's, Vere Street*).

1883 Thor; Odin; Frey; Thorfinn Karlsefne; Gudrida; Leif the Lucky (*Newport, U.S.A.*); St. Ursula (*Whitelands Training College, Chelsea*).

1884 Ascension (*Birmingham*); Adoration of the Magi (*Easthampstead*); Angels (5) in Tracery (*Allerton*).

1885 Crossing the River Jordan; Jephtha's Daughter; Miriam; Ruth; Seraphs in Tracery (*Edinburgh*); Resurrection; House of Simon; Crucifixion (*Allerton*); Raising the Widow's Son; Passage of the Red Sea (*Kirkcaldy*); Four Windows (*Fulham*).

1886 Cartoons of above Design (*Edinburgh*); Nativity; Baptism of Christ; Christ Disputing with the Doctors (*Allerton*); St. George; St. Michael; Peace; Justice (*Berlin*).

1887 St. Anna Teaching the Virgin; Christ appearing to doubting Thomas; St. Francis Praying (*Weybridge*); Crucifixion; Nativity (*Birmingham*); Christ blessing little Children (*Brampton*); Visiting the Sick (*Fochabers*).

1888 David, Earl of Huntingdon; Sir William Wallace; Robert Bruce; Provost Halliburton (*Dundee, Free Library*).

1889 George Wishart; Queen Mary Stuart (*Dundee, Free Library*); Waters of Babylon (2) (*Kirkcaldy*); Pelican; Angels (2) (*Ingestre*).

1890 Nativity; Shepherds and Angels (*Lanercost*); Good Shepherd (*Marylebone*); Angels Singing (2) (*Marylebone*).

1891 St. Theresa; St. Martha; St. Lucia; St. Agatha; St. Veronica; St. Barbara (*Whitelands Training College, Chelsea*); St. Clement; St. Valentine (*Ilford Hospital*); St. Paul Preaching at Athens; Stoning of St. Stephen (*Morton*).

1892 Moses and the Burning Bush; The Burial of Moses (*Kirkcaldy*); Gabriel; Raphael; Michael; Annunciation; St. George and the Dragon; Guardian Angel (*Rottingdean*); Christ blessing little Children; Two Angels holding a Scroll (*Hillhead Church, Glasgow*).

1893 Christ ; Virgin Mary ; Mary, Sister of Lazarus ; Centurion , St. Paul ; St. Matthew ; St. Mark ; St. Luke (*Albion Church*) ; St. John ; St. Stephen (*Albion Church, Ashton-under-Lyne*).

Since the above list was issued, designs were prepared by Sir Edward Burne-Jones for the following places.

Loddington (2) ; Middleton Cheney (4) ; Whitton (3) ; Hillhead Church, Glasgow (2) ; Whalley, Lancashire (3) ; Wemyss Bay (1) ; St. Theresa ; Whitelands College (1) ; Glasgow University, Bute Hall (8) ; Rottingdean (3) ; Dundee Parish Church (2) ; Ashton Congregational Church (1) ; Broughty Ferry (2) ; Streatham (2) ; Endon (3) ; Elton (2) ; Jersey (2).

1894 Cromer (6) ; Ilkley (2) ; Meole Brace (3) ; Aberdeen (1) ; Hendon (5) ; Greenock (1) ; Aberdeen (1) ; Nutfield (2) ; Broughty Ferry (3) ; Bidston (6) ; Knutsford (6) ; Hatfield (4) ; Whitelands College (1 circular) ; Manchester School of Art (1) ; Frome (1) ; Neston (1) ; Hendon (5) ; St. Mary and St. Margaret, Rottingdean (2) ; Holy Trinity, Chelsea (12).

1895 Haddington (3) ; Aberdeen (1) ; Albion Church, Ashton-under-Lyne (5) ; Hendon (5) ; St. Maelog, Llandefeilog (3) ; Oswaldtwistle (1) ; Aldenham School Chapel (3) ; Broughty Ferry (4) ; Maidstone Grammar School (1) ; Manchester College, Oxford (11) ; Adlington (2) ; Horstead Church, Norwich (2) ; Acocks Green (5) ; Holy Trinity, Chelsea (2nd, 3rd, and 4th tiers of 12) ; Elton (3) ; Latchingdon (2) ; Hendon (10).

1896 Albion Church, Ashton-under-Lyne (17) ; Rickmansworth (5) ; Fife (1) ; Arbroath (3) ; Meole Brace (1) ; Manchester College, Oxford (8) ; Waterford, Herts (3) ; Bittern (1) ; Swinton (3) ; St. German's Church (5) ; Pear Tree Green (1) ; Whiston Church, Prescot (4) ; Norton, Gainsboro' (3).

1897 Ladock (3) ; St. Martin's Church, Brighouse (2) ; Youlgreave (3) ; Broughty Ferry (3) ; Brampton (5) ; St. Cuthbert's Church, Newcastle (2) ; Adlington (2) ; Tabley Chapel (3) ; Godmanchester (3) ; Culmstock (3) ; West Buckland (3) ; King's College Chapel, Aberdeen (4) ; Malvern Wells (1) ; Streatham (6) ; Buscott (1) ; Rye Parish Church (2) ; Maidstone Grammar School (2) ; Lundie (1) ; Holyhead (3) ; St. Philip's, Birmingham (1) ; Rottingdean (2) ; Oswaldtwistle (1) ; Manchester College, Oxford (2) ; Dundee Parish Church (6) ; Aldenham School Chapel (10) ; Welton, Brough (2).

1898 Westhoughton, Daisy Hill (6) ; Langham (2) ; Okehampton (3) ; Shamley Green (4) ; Hawarden (4). (Erected in commemoration of Mr. and Mrs. Gladstone's long connection with the parish, but not unveiled until the week following his interment.)

NOTE.—In many of these windows cartoons previously used have been reproduced together with the new designs. Thus to the window at Brampton, "Christ blessing little Children," designed in 1888, were added, "Elizabeth and St. John the Baptist," "Salome with St James and St. John," "St. Timothy and Eunice" and the "Holy Family" designed

in 1876, and to the "Seraphs" at Gateacre designed in 1882 were added "St. Martin," "Charity," "Justice," "St. George," and the "Acts of Mercy," which had already been used elsewhere. The above list gives only the date of the first use of the designs, without reference to any subsequent reproductions.

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